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ABSTRACT

This publication presents manuscripts and research reports by graduate students. Accompanying papers from their mentors establish a context for the student papers. In this volume the works are organized by the sponsoring university. Student papers presented are: (1) "Looking at Feminist Pedagogies: What is Seen in the Literature and What is Seen in an Art Education Studio/Classroom" (Carole Woodlock); (2) "A Critical Examination of Cultural Influences on Children's Drawings from Midwestern United States and Taiwan" (Li-Tsu Chen); (3) "An Urban Appalachian Community in Indianapolis: With Implications for Art Education" (Marjorie Manifold); (4) "Theory into Practice in Art Education: A Case Study" (Theresa Marche); (5) "Artistic Representation in Contemporary Kuwatit, Egyptian, and Iranian Paintings and Prints and Some Interpretation of These Works According to Islamic Law" (Faridah Mohammad); (6) "A Critical Analysis of the Computer Graphic Art of Japan Using Six Case Studies" (Jean Ippolito); (7) "The Role of Pedagogical and Subject Matter Knowledge in Preservice Art Teaching" (Jeanie Auseon); (8) "An Ethnographic Investigation of Creativity in Practicing Visual Artists/Teachers: A Conceptual Paper" (Susan Dodson); (9) "Roots, Branches, Blossoms, and Briars: Cultural Colonialism of the Mountain Arts in West Virginia" (Christine Morris); (10) "Issues of Education Surrounding Native American Art at the Iroquois Indian Museum" (Jill Hoffman); (11) "In the Family? The Inter-relationship of Art and Craft Teachers" (Gudrun Helgadottir); (12) "Computer Artists: A Study of Influences on Their Artistic Development and Production" (Mia Johnson); (13) "Art and Education in Leisure Institutions: Making a Case for Research" (Lara M. Lackey); (14) "Western Arctic Women Artists: An Ethnographic Study of the Historic Influences on the Artistic Education and Production of Women from Three Co-existing Cultures" (Joanne McNeal); (15) "Art as a Language" (Paula Eubanks Smith); (16) "The Influence of Visual Models and Instructional Methods on the Development of Students' Graphic Representations" (Jean Langan); (17) "Weaving a Destiny: A Portrait of Cultural Survival in Dagestan" (Lorraine Ross); (18) "Andrea's Dilemma: 'I like the freedom that we got to draw whatever we wanted to, but I don't like the way we choose what we want to draw'" (Lisa Schoenfielder). (MM)

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WORKING PAPERS IN ART EDUCATION

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ELIZABETH J. SACCA

Concordia University, Montreal

Carole Woodlock describes the process through which she and her students negotiate a pattern of communication in the classroom. She works to actualize her own vision of feminist pedagogy that emphasizes community, room for every individual voice, shared learning, and multiple modes of understanding. She cites feminist ideals she includes in her vision: moving "away from oppositional stances such as theory versus practice, and masculine versus feminine," valuing the whole and achieving "harmonious integration" (Collins 1977, p. 54); living both content and practice concretely (Lewis 1992); and fostering empowerment, community and leadership through classroom interaction, with the objective of transforming the academy (Sandell 1991). Carole Woodlock concurs with Garger and Gaudelius who work to give up some of their power as "masters of the discourse," to assure that students can become subjects, not merely objects, in the classroom (1992, p.27).

One can relate Carole Woodlock's interest in negotiation to the comments of Statham, Richardson and Cook who consider the traditional patterns (stereotyped roles) of women as structural pressure. "But," they say "we can decide whether to accommodate to those pressures, or to negotiate with our role partners to reject them outright or to modify them in part" (1991, p.3). They see the role of university professor as an excellent position from which to conduct this negotiation.

> Attaining a university professorship is a true mark of distinction that can override normative expectations for gender-appropriate behavior. Such an accomplishment imbues the woman with a certain amount of authority and power that is not ordinarily present in our sex-graded society. The extent to which a women can use these attributes successfully to negotiate acceptable and empowering self-definitions and to convey them to her colleagues and students will affect the extent to which those role partners value her (1991, pp. 4-5).

They point out that this is such a strong phenomenon that "the passive, intellectually subordinate professor might appear 'deviant,' regardless of sex" (1991, p. 5).

Statham, Richardson, & Cook relate feminist interest in negotiation of gender roles and contextual views of gender to symbolic interaction role theory. They consider the principles of role negotiation and subjective reality as "determinants of social life" to be "the essential underpinnings of the entire symbolic interaction framework" (1991, p.3). They ask about the processes role partners use "to define their role relationship and the need to alter it" (1991, p.144). This is the question Carole Woodlock asks, and the objective she works to actualize.

Related questions about roles and their negotiation were asked by the members of the Research Center for Group Dynamics begun at MIT by Kurt Lewin in 1945. In 1946, then graduate student Morton Deutsch joined the Center that became renowned for its creativity, social values and contribution to social psychology. Some forty years later, Deutsch described the continuing influence of the Research Center group on his selection of graduate students. As have the researchers mentioned above, he recognized the potential social value of research . He said his program selects students with "tough minds and tender hearts," because they want to train students who will conduct research that has practical value "for a variety of social issues such as war and peace or justice: (Deutsch 1988, p. 94).

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Looking at Feminist Pedagogies: What is Seen in the Literature and What is Seen in an Art Education Studio/Classroom

Carole Woodlock

> Feminist Pedagogy is about teaching in a particular way: recognizing the relations of power—based on gender, class, race and sexual orientation—that permeate the classroom. It is influenced by the emphasis of the women's liberation movement on 'process' and accepts the intrinsic link between changing curricula and changing teaching practice. In this sense, feminist pedagogy is about validating the process of teaching...Feminist pedagogy make visible the real experience of gender in society, in the school and in the classroom. It unmasks the dynamic of power/powerlessness, the devaluation of women and the invisibility of their experience (Briskin, 1990, p.1).

Some Origins of Feminist Pedagogy

In 1977 an issue of **Studies in Art Education** was dedicated to the research and theory on gender differences in art and art education. In that issue Georgia Collins presented a way to think about differences between masculine and feminine approaches to making and teaching art in education. Collins emphasized rethinking 'our' views on the objectives of art education. She considered the focus on "holistic and coherent" views as overly simple. To accomplish a more complex and fulfilling inquiry she proposed "an androgynous model for art education". This model would move away from oppositional stances such as theory versus practice, and masculine versus feminine. It would incorporate qualities "in a manner whereby these principles, although equal in relation to each other take on a higher value when submerged in a whole which ideally achieves their harmonious integration" (Collins, 1977 p. 54). In 1981 Collins took her model further, exploring possibilities for three approaches to teaching in art education: the integrationist, the separatist and the pluralist. Three years later in **Women, Art, and Education** Georgia Collins and Renee Sandell outlined a wide range of issues related to women's art education, particularly historical and social. From these inquiries, Collins and Sandell established a base for a dialogue on feminist pedagogy in art education.

Renee Sandell wrote about the need for and the possibilities of, a feminist art education in her 1978 doctoral dissertation, **Feminist Art Education: Definition, Assessment and Application to**

Contemporary Art Education. In this she defines a feminist art education as being "conceptually, as well as literally, a hybrid between feminism (an ideology) and art education (theory and practice)...Art education refers to both the educating of artists and education of people about art and its relationship to society. Feminism applied to art education refers to the process of educating an artist via feminism, or education about feminism via art" (Sandell, 1978, p. 7). Sandell's and Collins' inquiries, and the many others form an armature for feminist pedagogies, where feminism as theory and feminism as action engage in dialogue and form modes of inquiry to be explored in the teaching and learning experience.

Defining Feminist Pedagogy

Sandell, in a more recent article, defines feminist pedagogy "as ultimately seek(ing) a transformation of the academy" (Sandell, 1991). That transformation occurs when teachers and students create "classroom interactions that foster empowerment, community, and leadership" (Sandell, 1991, p. 181). She sees feminist pedagogy as an "alternative instructional model" towards "shap(ing) and inform(ing) the processes of art teaching and learning" (Sandell, 1991, p. 180).

How would one actualize this alternate model within the parameters of the teaching and learning site? To begin, I would want to generate a teaching philosophy which defines feminist pedagogy, as it pertains to my vision of teaching and learning. Then I would engage with students in such a way that this teaching philosophy, over time and after reflecting on the interactions in the studio classroom, became a 'reality'. The circular nature of this process would inform the teaching and learning site.

Forming a Teaching Philosophy

As Briskin stated in the opening quote, feminist pedagogy is "about teaching a particular way". Feminist pedagogy is a teaching process that focuses on power relationships in the studio/classroom. This teaching process is specific to the context of the actions. That context is the studio/classroom and its surroundings. Magda Lewis, a teacher of sociology in Ontario, describes her teaching process:

> The challenge of feminist teaching lies for me in the specifics of how I approach the classroom. By reflecting on my own teaching, I fuse content and practice, politicizing them both through feminist theory and living them both concretely rather than treating them abstractly (Lewis, 1992, p. 187).

The main goal of my teaching process is to provide an environment that empowers the student and the teacher. To do this I use a self-reflective process that Lewis practices. Of great importance to me is the fusing of content and practice in the context of learning and teaching about issues in education, also one of Lewis' objectives.

In my teaching process I have three points of reference: the student learning process, the action process and the unveiling of reflection process. The main goal in moving between these points of reference is for the student and teacher to become aware of their position and actions within the learning process in art education. This will better enable them to act and understand their actions in the future, in the studio/classroom or in another setting outside of the educational institution. I will briefly describe each of these points.

The Student Learning Process

In setting a tone for the studio classroom environment, a foundation of the curriculum is presented. How I set the tone depends upon the content of the course and the students involved. I start the course with a project that accentuates the focus of shared learning. I also present a format for the class that makes room for everyone's voice. This project establishes the essence of the curriculum. The essence is that each individual moves towards defining their personal processes of making and discussing art work in relation to being a member of a community.

Skills are introduced when the students need them. When a student articulates that they feel their "needs" require redefining, they must communicate to me in such a way that I can take up an authoritative role to assist them in acquiring further skills to fulfill those specific needs. This pattern of communication is established and negotiated by the student and myself at the beginning of the course, and throughout the year it is clarified.

Action

I give the students a structure for three things: self-reflection, response through dialogue, and awareness of time as it relates to the process of self reflection and dialogue in activities inside and outside the studio classroom. Once the students have moved through this structure, they can initiate actions in the "Action Process": they can enact upon their process of making art, talking about art, teaching art, and listening to it through their own words. The students are empowered in the "Action Process," through the actualization of the reflective process.

Moving from a stance of being the object within the process, to a subject in relation to the process is a key transition within this point of reference.

> Using theory we can understand how an individual can move from the position of object to subject, and we can understand the importance of this move. We can also bring this understanding to our creating and viewing of artwork...These links between theory and lived experiences are reciprocal, each in turn replenishing and strengthening the other (Garber & Gaudelius, 1992, p. 20).

Unveiling of the Reflection

Placing the whole process in context and perspective is the third point of reference in my teaching process, and it's the first step towards the development of the philosophy of the individual student. Once the students have reflected upon the process, I can then assist them further by speaking about the evolution of their learning. This is where we unveil our process, deconstructing and reconstructing our curriculum. One objective of this unveiling is to clarify details within my curriculum and their curriculum, making both visible. This occurs when the group responds to art work made by one another. It also occurs in their reflections through writing, and through verbal dialogue with me.

As the students grow in their ability to reflect and communicate, they are able to locate their actions and my actions. The students vocalize how these multiple "actions" belong to all of us as a group, while they are distinctly experienced by the individual.

> In recognizing the need for student empowerment through a melding of the affective and cognitive experience of a subject, feminist pedagogy also deals with the art educator's concern for human development through artistic enablement...(it) can offer an interactive process model for art instruction that address(es) the continuing needs for raising not only the status of women, but also for artistically empowering all individuals (Sandell, 1990. p. 185)

Three approaches identified by Collins, the integrationist, the separatist, and the pluralist help us understand how we might further define the above model of feminist pedagogy.

Integration, Separatism and Pluralism

With feminist reform as the end product of each approach, Collins discusses what integrationist, separatist, and pluralist might mean to the practice of the art teacher who adopts such a mode. The integrationist art teacher views her students as equal with no regards to differences in sex. A neutrality is encouraged and the art teacher should be dedicated to the development of "sex-neutral skills, attitudes, and behaviors" in the studio classroom.

> Nevertheless, explicit problems for women must be confronted in the art classroom and given full discussion...The prejudicial use of the notion of feminine sensibility in its arbitrary and unwarranted attachment to the female and her art would be examined and debunked (Collins, 1981, p. 88-89)

The separatist art teacher expects and sees the "differences in interests, skills, and attitudes" (Collins, 1981, p. 90) according to gender. The art teacher should approach each individual student according to their gender.

> The separatist approach to art education will be extremely critical of traditional values attached to certain subject matters, styles, media, and life-styles in the art establishment...processes that have been devalued because of their feminine association need to be attended to with more respect...Support needs to be given female students as they explore personal experience and values in search for modes of expression (Collins, 1981, p. 90).

The pluralist art teacher has components of both the integrationist and the separatist. She believes that gender differences are important to take into account, but she also believes the polarization of the two are unacceptable. The pluralist encourages the growth of the individual's sensibility and expression through engendering a balance between masculine and feminine awareness. Variety of interests and expression that generate from the individual are the goals of the pluralist art teacher.

> The pluralist art teacher, according to conscience and personal vision, might engage in remedial education for all art students to the end that they develop a full range of previously gender-identified skills, attitudes, and interests. Or the pluralist art teacher, fearing that the model of androgynous sensibility imposed on all art students would reduce variety in art, might seek to develop existing

> sensibilities and a tolerance and appreciation of differences (Collins, 1981, p. 91).

Collins proposes that as teachers and learners we should engage publicly, in our classrooms, with our students, with these three approaches.

A Pluralistic Feminist Pedagogy

A teaching philosophy that has a feminist focus is a feminist pedagogy. Social change is one of the main issues in feminist theory, and feminist pedagogy is a mode one can invoke as a way to enact change in the art education studio/classroom. "All educators will find feminist pedagogy useful because through it they can address the issues of social change" (Sandell, 1991, p. 183).

Through the consideration of content and pedagogy with a feminist focus the teacher of art can promote a learning site that empowers both the teacher and student. Meaning is made inside the classroom and the teacher has great influence on / upon / with, her students. Using a feminist pedagogical approach the teacher of art could foster individually centered meaning-making. This would be a great value to the formation of student knowledge and experiences as well to the learning and experiences of the teacher (Weiler, 1988).

> As teachers we must allow ourselves to escape the confines of (our) position for it is only when we do so that our students can exist in our classrooms as subjects. We must be prepared to give up some of our power. As teachers, we must no longer desire to be the masters of the discourse (Garber & Gaudelius, 1992, p. 27).

Feminist Pedagogy gives us a chance to pull away from, broaden and destroy the assumed 'norms' and 'stereotypes' regarding not only gender, but race and class, within the learning site (Briskin 1990, Sandell 1991). Through the actualization of this pedagogy one can become visible and empowered, not from an outside act or voice, but from within and from one's own actions and understanding. Fostering multiple modes of understanding is vital to this organic process of teaching from a feminist perspective.

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mentor's introduction

GILBERT CLARK

INDIANA UNIVERSITY

> Some investigators, such as Kellogg (1970), have argued that there is a universal pattern of development in children's drawings and art. Others, such as Alland (1983), have maintained that such claims are exaggerated, and Deregowski (1980) has suggested that the drawing of children reared away from Western influences may develop in quite different ways.
>
> Thomas & Silk, 1990, p.39.

Interest in, and questions about, universal or relative explanations of children's drawings have been bandied about in art education writings for many decades. Obviously, this is an unsettled question with some very strong opinions being offered on both sides of the issue, along with all degrees of "in-between-ness." Research reports from other cultures have tended to be ambiguous, or clearly one-sided, about the argument.

Ms. Li-Tsu Chen came to graduate study in art education directly from Taiwan and her immersion in the experiencing of those two cultures offer her a unique point of view about the universal/relativist controversy. Ms. Chen has become interested in the universalist/relativist controversy through a series of experiences and readings introduced during her graduate study at IU. She has looked at hundreds of children's drawings, as work samples executed to the same instructions, from both the United States and Taiwan; she also had taught drawing to children in both cultures. She also has reviewed the extensive literature about children's drawings that either avoids or confronts various universalist/relativist arguments.

The research reported here is a beginning point for a forthcoming dissertation. Do children develop universally in their drawing patterns across all cultures or are there relative differences among children's drawings that reflect the various cultures in which they grow up? Are international communications, such as television and advertising, erasing cultural differences? Are children in either Taiwan or the midwestern United States likely to share more differences or similarities in their drawings? Answers to questions like these are purely speculative at this time. I look forward to completion of the proposed research and Ms. Li-Tsu Chen's answers.

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A Critical Examination of Cultural Influences on Children's Drawings From Mid-western United States and Taiwan

Li-Tsu Chen

Introduction

Background of the Inquiry Problem

Many art education researchers have argued that children's art development is not predetermined solely by genetic factors, nor is it a culture-free phenomenon. They have attempted to find evidence of external and cultural influences on children's delineation of graphemes and graphic configurations through both within-cultural and cross-cultural comparisons (Wilson, 1985; Wilson & Wilson, 1979,1982, 1983,1984). It is still debatable, however, whether young children's drawings illustrate apparent cross-cultural differences. Krampen (1984) provided evidence, through cross-cultural comparisons, that Olivier's finding of 30 graphemes applied in children's drawings is validated universally. Other researchers (Dennis, 1966; Carothers & Gardner, 1979; Brittain, 1990) have claimed that cultural differences are apparent in older children's drawings only when they include more environmental influences. On the contrary, some researchers such as Alland (1983) and Wilson (1985) insist that children's drawings are different across cultures and cultural influences are observable in children's drawings right after they leave the scribbling stage.

Statement of the Problem

Discrepancies between claims about apparent cross-cultural differences and universal patterns in children's drawings have created confusion and misunderstandings. Unfortunately, not many cross-cultural studies have been done to detect and describe cultural influences on children's graphic development or cross-cultural differences among children's graphic schemas through effective comparisons. Even though a few studies have been conducted within-culture and cross-culture comparisons, there are many other cultures left unexamined and the graphic symbolic realms of students within them are ambiguous or unknown to us.

Purposes

This study was designed to clarify relationships between cultural factors and child graphic development by means of examining the

differences and similarities of graphic elements and formula in children's drawings from the Mid-Western United States and Taiwan.

Literature Review

There are a variety of graphic solutions in children's manipulation of graphic units, but children's drawings look not only consistent but also rather predictable. Freeman (1980) said, "children's drawings often look stereotyped" (p.19). Sets of canonical forms or graphemes can always be identified as dominating in children's drawings (Markham, 1964). Why could these uniform graphic features and predictable patterns appear commonly in children's drawings? How can these canonical forms or graphemes be widely adopted and applied by children? Theoretical arguments between universalists and relativists are, therefore, important.

For Kellogg (1970), children's graphic formulae are evolved from their scribbling, markings, and formations, in which they perceive shapes, patterns, and forms for later practice of more advanced combination of shapes and representation of images. Kellogg proclaimed that, "the development of child art is independent of associations and social environments" (p. 259).

Standing on the same base with the universalists, but at the opposite end from Kellogg, Golomb (1992) proclaimed that children's intention to make a visual likeness of real objects is the motivation and major force they use to seek better means and solutions to improve their drawings. What Golomb emphasized is that children modify and differentiate their graphic formula according to their perceptions of objects and their visual attributes.

Wilson & Wilson (1985, 1979, 1982, 1983, 1984) thought graphic symbol systems are very much like languages, containing basic elements and culturally defined meanings, structure, and composition. Children's development in drawing is a process of learning and adapting to the culture-specific graphic languages which are invented and utilized by adults. These adult graphic models are passed through many channels such as comics, mass media, films, and peer influences. Adult graphic models help children reform their simple undeveloped graphic formula to create better drawings.

Research Hypotheses

This study is constructed to investigate the following research hypotheses:
Hypothesis 1: It will be possible to detect and classify culturally influenced differences in children's drawings created in Taiwan and in the United States.

Hypothesis 2: Every culture develops its own graphic formulas, which are more or less different from each other. The graphic formulas applied by United States and Taiwanese students therefore will differ too. Each group of students have preferences for using certain particular motifs for houses and running persons, depicting certain games for playing activities, and developing certain themes and subjects for fantasy world.

Hypothesis 3: There is a progressive order of developmental abilities in children's drawings across cultures, in the United States and Taiwan, that are correlated with children's handling of conventional forms and symbols.

Method

Population and Sample

The subjects were selected from children at grades 2, 4, 6, and 8 in the United States and Taiwan, two classes from each grade of four schools in Taiwan and four classes from each grade of schools in the Mid-Western United States. The following table designates the numbers of the children tested in each grade.

Table 1
Number of the children tested at each grade level

Grade	Taiwanese children	USA children
2	82	103
4	76	87
6	79	87
8	134	113
	341	310

The United States sample was from communities in the Midwest, such as Bloomington, Indiana; Omaha, Nebraska; and Toledo, Ohio. The taiwanese sample was from four schools in three different locations: Yung Ho Middle School in the outskirts of Taipei City, the National capital; Chien An Elementary School in a suburban city; Fong Tain Elementary School and Tain Wei Middle School in Tain Wei Village, a rural area in central Taiwan.

Instrumentation

This study used **Clark's-Drawing-Abilities-Test** in collecting children's drawings. The **Clark's-Drawing-Abilities-Test** has four items:

(1) draw a house, (2) draw a person running very fast, (3) draw a group of friends playing on a playground, and (4) draw a fantasy world of your imagination.

Every test booklet contains one cover page for personal data, and four pages of drawing items. There are brief but clear directions for each task; for example, directions for the first drawing are, "In the rectangle below, draw a picture of an interesting house as if you were looking at it from across the street. Use a #2 pencil and allow yourself no more than 15 minutes" (Clark, 1989; Clark & Zimmerman, 1984). Test booklets for Taiwanese students were translated into Chinese by the author, so that most educated Taiwanese children could understand them.

Selection of the Clark's-Drawing-Abilities-Test

The **Clark's-Drawing-Abilities-Test** has been used to measure children's drawing abilities in general. In this study, however, it was used as a work-sample data collection device, gathering children's work-sample drawings means that all subjects drew the same subject matters in the same media. This facilitated comparative methods as means of analysis. The **Clark's-Drawing-Abilities-Test** was chosen because it possesses three characteristics considered beneficial and appropriate to the purposes of this study: (1) the activity of drawing with a pencil on paper is easy to administer and experienced by most children in both cultures; (2) the four drawing tasks appeal to those subject matters favored by a majority of children in various cultures; (3) its contents of four widely different drawing tasks provides a broad base for observations of children's drawing habits and children's perception of their environments and cultures.

Content Analysis of Data

Development of Categories for Analysis

Analysis of responses is divided into two major categories--Mechanical Structural Elements and Thematic Emphasis Components (or Accessory Elements for item 1). Each category consists of subdivisions based on pictorial characteristics of the drawings. Because of the limit in length, only subcategories for item one are presented below:

Item 1: House
Mechanical structural elements (Graphic strategies)
1. Spatial arrangement
Pictorial depth: a. Size and position
b. Baseline
2. Use of shading/Tone and Value:

a. Even/smooth
b. Value/varied

3. Line quality: a. Line weight similar
b. Line weight varied

4. Conventional forms and styles
a. Structural forms for house
b. Roof styles
c. Smoke shapes
d. Window styles
e. Door styles
f. Texture patterns for roof
g. Patterns for wall
h. Chimney styles

5. Accessory: a. Wall decoration
b. Roof decoration

Environmental or Accessory Components
1. Cultural features: customs, traditional symbols
2. Inclusion of front or back yard
3. Inclusion of fence

Comparison of the categories f representational features of children's drawings from two different cultures will be based on basic statistical techniques. By means of coding each comparative item with numbers, as percentages, the search for culture-common drawing habits and tendencies will be facilitated. Simply to list different or similar aspects of children's drawings by two cultural groups through cross-cultural comparison, however, is not the end of this study. Expressions of interpretation also will be presented to make the numerical differences more meaningful and understandable.

Anticipated Results

Findings of a pilot study illustrated evidence of differences in children's depiction of house styles and decoration: facial features, profile, clothing, and games, as well as in manipulation of lines, pictorial space, and compositional techniques. Culture-common or culture-related events, symbols, and designs are reflected in children's drawings. It was ascertained that children's drawings reflect their perceptions of, and participation in, their environments, societies, and cultures.

Similarities in many aspects of graphic representations in these four drawing tasks across the Mid-western United States and Taiwanese groups also were found. They are especially obvious when children do not include too many details or oversimplify their drawing motifs. Contour drawings or schematic shapes for human or houses are applied often, but shadings and three-dimensional forms are hardly indicated, especially among younger subjects in both cultural groups.

As revealed from findings of the pilot study and review of other research, it seems that both universal and cultural factors interact throughout the entire process of graphic development. The large number of drawing samples analyzed in this study will make differences or similarities more obvious across the four selected grades and two cultures.

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mentor's introduction

ENID ZIMMERMAN

Indiana University

Most studies and development activities in art education have focused on urban and suburban students and few have been concerned with rural students. Marjorie Manifold's research is unique in that she has chosen to study a population whose members have roots in Appalachia, but are living in an urban setting. Her insights are all the more powerful due to her personal involvement in the 10th community that is the cornerstone of her study.

Many educators have viewed rural communities, and students from these communities, as culturally deprived. Coupled with most people's reactions to inner city neighborhoods as blights on urban environments, students from the 10th Street community would appear to have little chance for success in mainstream schools throughout the United States.

Marjorie Manifold's interpretation of adult 10th Streeters' descriptions and reflections about artists and aesthetic attitudes, and her interweaving of these two themes with characteristics of their community, is helpful in understanding values and beliefs held by students from Appalachia backgrounds living in the inner-city. The educational implications she draws are important for art teachers and others conducting research about teaching a variety of students from different backgrounds in diverse settings.

The second part of her investigations will contrast and compare reactions of members of two rural, Appalachian-transplanted communities in the Midwest with the inner-city 10th Street community. When her project is completed, she should be able to contribute greatly to literature about the needs of rural/urban Appalachian art students and how they might be educated equitably with a focus on their needs and abilities. With so much emphasis today on multicultural and global education, the backgrounds of students whose roots go back to Western and Eastern Europe often are not included as part of the newly cooked stew that has replaced the melting pot metaphor in education. Marjorie Manifold has demonstrated that the backgrounds of all students need to be considered when planning, creating, and implementing art curricula in the schools.

An Urban Appalachian Community in Indianapolis: With Implications for Art Education

Marjorie Cohee Manifold

I first became interested in immigrant Appalachian populations when assigned to teach art in an Indianapolis elementary school which served an urban Appalachian community. The problems peculiar to poor, urban students were fully evident in this population and seemed stubbornly resistant to change. It became apparent that traditional practices were not effective. This initiated a quest to better understand the local 10th Street Community, and resulted in research exploring the community's general characteristics, operant aesthetic attitudes, and perceived roles of art and artists in the community. From these research findings, it is anticipated that more effective, population specific, art educational programs may be developed and implemented.

The 10th Street Community

Those persons who consider themselves part of the unique 10th Street community live on and around a short eastern stretch of this Indianapolis street. Residents express strong self-identification as "10th Streeters". As descendants of Appalachian born, urban immigrants, they are an "invisible minority" (Philliber, McCoy, & Dillingham 1981) and the second largest minority of this midwestern city.

The predominant migration of Appalachians to the urban centers of the Midwest, including the city of Indianapolis, occurred as an economic necessity following World War II. Those who remain of this urban Appalachian population are now third and fourth generation members. Self-preserving characteristics and prejudice against Appalachian groups have made them vulnerable to discrimination and contributed to their impoverished conditions.

While not all 10th Streeters are native to or descendant from Appalachian sites, the characteristics of the 10th Street community have been strongly colored and influenced by this population. Therefore, the urban Appalachian qualities were those which were examined and addressed in this descriptive study.

Methods

In order to gain access to the community, I became involved in a local retail business venture which required daily, multi-level interactions with

persons from the community. Thus, gatekeepers, individuals providing access to the inner workings of the community, came from relationships of trust forged with members of the 10th Street community.

Initial data was collected through observations of behaviors, interactions, and conversations. Interviews were unstructured, informal, and open ended. Conversations, interviews, and observations were recorded as notations made at the end of the day or after significant events. Once a sense of comfort and trust seemed in place between me as the researcher and community members, a purposeful sample of artists and art informants were defined. Interviews became increasingly structured, focusing on specific issues of concern. These later interviews were recorded in notes taken during events, or recorded on tapes which I later transcribed.

On-site data collection was followed by a four month period of data coding, categorization, and analysis. Procedures followed for this study were adapted from suggestions and guidelines given by Krathwohl (1993) and Bodgan and Bikden (1982). Those interviewed included male and female individuals ranging in age from teens to octogenarians. Following are descriptions of four groups of persons interviewed:

Group A. Artists identified by community consensus.

Group B. Artists who identified themselves as people who made art.

Group C. Artists informants. These individuals fit the criteria of Krathwohl (1993) as "marginal persons who have less stake in the status quo or are not constrained by it" (p. 327). The individuals in this category were classified thus, because they were former 10th Streeters, or other urban Appalachians, not residing in the 10th Street community during the time of the interviews.

Group D. Non-artist individuals. These were individuals living in the 10th Street community who gave information regarding art and artists in the community, but were neither considered by others nor themselves to be producers of art.

Groups A, B, and C consisted of 3 individuals each. Group D included conversations or interviews with 42 individuals. The behaviors and interactions of approximately 30 to 40 additional persons, the exact number was not recorded, were observed and noted. The conclusions drawn from these observations served as corroborative data.

Findings

Analysis of the data produced two large categories: The artist and aesthetic preferences. Subcategories within these categories, drawn from the data, are described as follows:

The Artist

1. The artist, according to the 10th Street definition, is a person who "draws", "paints pictures," or "makes things" (art objects).

2. The artist is rarely defined only by the role of artist. The artist will also be a wife/mother, husband/father, waitress, factory worker, mechanic, etc., with these roles considered of equal or greater importance to the individual's identity than the role of artist.

3. The behavior the artist displays is a determinant factor in whether he or she receives community recognition as an artist. Those who display "appropriate" artist characteristics are likely to be rewarded by the praise and respect of community members. Those who do not, regardless of the quality of their production, are unlikely to be valued as artists. Two artistic characteristics were identified by the participants in this study: (a) modesty about his or her talent with disinterest in personal glory which would elevate him or her above other members of the community, and (b) willingness to create work for benefit of the family or the community.

Aesthetic Preferences

1. According to 10th Street explanations there is a preference for useful art objects, followed by an interest in art images with personal, religious, or seasonal referents.
2. Realism is the preferred mode for depicting figural subjects.
3. There is a preference for affordable techniques and accessible, inexpensive, and /or indigenous materials.
4. Craftspersonship and realism are quality measures that take precedence over originality.
5. There is an appreciation for bright, contrasting colors, and for materials which imitate expensive materials such as velvets, metallic fabrics, leather, and rhinestones.
6. Craft shows, bazaars, and street fairs were mentioned as places where one could go to see art. The art museum was not mentioned as a place where art could be viewed.

Discussion

In an attempt to further examine the urban, Appalachian, 10th Street community, I will interweave the role of the artist and aesthetic attitudes, as

described by the participants, with general characteristics of this population. Then I will derive some general classroom implications from this analysis.

Familism and Individualism

The social organization system familiar to the Appalachian culture is dominated by family-kinship relations (Wagner 1973). The family kinship or familism relationship, was expressed in the often heard statement, "10th Streeters take care of their own." The indication was one of community pride and a self-reassurance that in times of adversity the community would serve as a safety net. "Squirrel" (Group B), a single homeless, urban Appalachian Cherokee suffering from alcoholism, was never observed to go without a daily meal, suitably warm clothing, or a place to spend the night in inclement weather. Alcoholism, though viewed as an unfortunate choice of behavior, was seen as a kind of individuality, and thus warranted neither condemnation nor interference. It was, frankly, "nobody's business" except Squirrel's. The kindness of community members was returned with gifts of jewelry crafted by Squirrel from found objects and beads in what he called his "Indian style." In giving his art as gifts to the community family, Squirrel displayed a required artistic trait of creating work for the benefit of the community. This was seen as appropriate community behavior.

For 10th Streeters, artistic behavior must be community appropriate, but individualism allows a person, in terms of aesthetic choices, to be as outrageous or anti-social, by mainstream standards, as he or she wishes. Tattoos are a favorite body decoration and admired art form among adolescent and young adult 10th Street males and females. Chosen motifs for tattoos range from Confederate flags to elaborate dragons. Gang referents also are becoming popular motifs.

Valuing and Seeking Personal Relationships

Established trust is vital to successful interactions with members of this community. In personal relationships individuals are inclined to be trusting but they are suspicious of anything that threatens to compromise their independence (Smathers, 1970). The educational institution is seen as an uninvited intruder in the urban Appalachian community. Relatives of school aged children do not see it as their responsibility to establish rapport with school personnel. Rather, the onus is on the educators as outsiders and human embodiments of the educational institution to make their intentions known to the members of the community. An example of the chasm between school and community may be recognized in the prevalent inability of 10th Street parents to relate the names of their children's teachers. Two teachers who were known by name were described as "real nice," or "friendly." These

teachers also participated in out of school activities with their students, and showed interest in community members and community affairs.

Have a Limited Time Perspective

Because life in a hostile environment is tenuous, requiring immediate reaction to non-predictable, ever changing challenges, long range planning often makes little sense in an urban Appalachian community. Personal family needs require hands on and immediate responses. The ability to fulfill needs by creatively adapting available materials, requires immediate vision not long range planning. In art classes this ability is reflected by an appreciation for quick and easy projects which can be taken home and enjoyed immediately.

Techniques or products which require expensive, commercially made materials and equipment present unrealistic, unattainable possibilities. Unless access to kilns, printing presses and other equipment and materials are made practically available, traditional arts and crafts will not be pursued beyond the classroom. Those persons driven to create art will make their art out of found or unconventional materials. Both "Squirrel" (Group B) and "Falcon" (Group C), for example, admit to searching through trash dumpsters to gather much of their material for artmaking.

Strongly Identify with Place

One of the surprising aspects of the 10th Street population is their impassioned affection for a geographic area which appears oppressively unattractive to those outside the community. Harold's (Group D) comment, "I went away from 10th Street for awhile, but I had to come back. I love 10th Street! Ain't no place like it in the world!" is typical of the sentiments expressed. Clearly, the urban Appalachian standard for beauty is dependent upon affective rather than formal criteria.

Share a Non-Verbal Heritage

Responses to events appear to be subjective and emotional rather than objective and logical. At this intuitive level, ability to verbalize responses remains very naive (Southward, 1986). Hamblen(1984) suggests that it may be the use of non-traditional speech patterns which hampers the ability of non-Appalachians to discuss art and aesthetic concepts in formal terms. What we perceive as inability to verbalize aesthetic concepts may merely be an inability to speak in the standard formal aesthetic lingo. These non-verbal characteristics should not be mistaken for an inability to understand sophisticated aesthetic concepts. There appear to be definite community standards by which art and art objects are measured. That these standards

are communicated, whether verbally or non verbally, and understood, is indication of potent aesthetic cognition.

Withdraw from Threatening or Frustrating Situations

Early studies of the urban Appalachian population, (Wagner1973) indicated a tendency to withdraw rather than react aggressively or with hostility, when confronted with uncompromising or difficult situations. While older urban Appalachians may seek to avoid direct confrontation, younger urban Appalachians find it increasingly difficult to do so. Many use visual symbols and artistic expression to overtly display their increasingly defiant stance against dominant institutions and power structures of society. June (Group D) told about the community's frustration when a local school was closed and use of the empty building for community activities was denied. When the school officials remained unresponsive to the community protests the frustration was acted out by adults and youngsters who "sneaked in that night and graffiti-ed (the abandoned school building) up real good!"

Adhere to Gender Specific Roles

The initial migration of Appalachians to cities was motivated by a need for the male member to find work. This move significantly affected the traditional role of the Appalachian female. In her mountain environment, her contribution to the household economy came from her interactive work with the environment. She was the one who cultivated the land, tended the garden, milked the cows, and was mother and nurturer (Ganim, 1986). Relocated in the city, women's contributional opportunities were limited. Unable to find satisfactory avenues for integrating needs of her family, with her own personal needs and resources, a tragic number of urban Appalachian women interviewed expressed low self esteem, hopelessness, and self destructive behaviors.

Lori Anne (Group A) was a woman who had reconciled a culturally dictated role with personal and environmental resources. Her strong maternal character found expression in her voluntarily assumed role of foster mother to several community youths in need, and in her production of art, particularly needle arts, which she made to clothe herself and her family, beautify her home, and give as gifts to others.

The male roles in the community of being financial providers, meant that males were more likely than females to make art as a commodity for economic benefit. Men were found to be tattoo artists, sign painters, jewelry makers, and portrait artists whose art could be exchanged for cash or goods.

Art Educational Implications

The following is an outline of suggestions for art teachers addressing the urban Appalachian student's art education in terms of content and methodology. The suggestions are categorized as in the previous section and are implied by the findings of the community attitudes and ideas about art and artists, and the general characteristics of the community.

Familism and Individualism

1. Balance opportunities for creating art as personal expression with opportunities to learn art techniques for creation of useful, shareable art.
2. Use and discuss art exemplars from cultures which create community art, as well as, exemplars of personal expression.
3. Allow co-operative and small group work and projects.
4. Use a non-authoritarian teaching style which shifts the responsibility for behavior to the student. This is more likely to gain appropriate response from students who value individuality (Borman et al. 1978) within the boundaries of community defined propriety. The community of students should become the encouraging force for maintaining behavioral property.

Value Personal Relationships/Suspicious of Institutions

1. Share your (artist/art teacher) art skills with the community.
2. Invite local artists to share their aesthetic ideas, language and skills with students in the classroom.
3. The artist in residence concept is one which presents possibilities for bridging the gap of trust between school and community. Local artists as well as mainstream artists should be included in this program.
4. Find out when local festivals or art events are being held and plan to participate by including an exhibit of student work. Also display and share your own work.

Have Limited Time Perspectives

1. Encourage art making of both immediate and long term projects.
2. Emphasize the instruction of good craftspersonship.
3. Avoid arbitrarily set time frames for completion of work. Rather, emphasis should be on completion of art which demonstrates satisfactory visual solutions and an appropriate degree of technical excellence regardless of the time this requires.

Strongly Identify with Place

1. Be cautious of pushing environmental beautification programs without negotiation with community members. The concept of beauty must be

negotiated, and there must be assurance that improvements will not result in unacceptable change of the sense of place.
2. Community resources should be explored for materials which might be used in student art making.
3. Encourage the study of local architecture, spaces, and artifacts.

Non-Verbal Behavior
1. Begin art criticism exercises at the present level of the student and progressively, by building from one concept to another, raise the student to the goal level (McFee 1969). Moreall and Loy (1969) suggest, for example that popular mass produced commercial artifacts be compared to aesthetically acclaimed exemplars.

Withdraw from Threatening Situation
1. Be aware that aesthetic preferences of urban Appalachians differ from mainstream preferences.
2.Do not avoid correction of behavior or guidance of ideas, but approach art activities and instruction in such a way that the student does not feel that his or her aesthetic sensibilities have been insulted, devalued, or threatened.
3. Art presents a vehicle for social comment and outrage. Art teachers have a unique opportunity to instruct young urban Appalachian students in socially acceptable, yet powerful and empowering, expressive art language.

Gender Specific Role
1. In guiding art students from this population, it would be helpful for the art teacher to be aware that parents are concerned that children of both sexes consider participation in family and community life as more important than personal self-sacrifice in pursuit of professional careers, including art careers. Art taught in the classroom should not deny or subvert this family/community goal. Art as craft and communication, as well as art for arts sake, should be validated.
2. Art should not be categorized as strictly female or male appropriate. The necessities of economic survival in the urban landscape require a blurring of traditional gender roles. Therefore, both male and female students should be given options for increasing their productive/creative potentials.

Future Research

The descriptive study thus presented, is the first part of a two part investigation. I will next attempt to look at two populations of transplanted Appalachians in rural Southern Indiana. These rural Appalachian populations will be examined and contrasted and compared with urban Appalachian populations to determine similarities and differences in art attitudes as well as

general characteristics. It is intended that the investigation will culminate in practical implications for development of effective art educational programs addressing the needs of both these Appalachian populations who settled in rural and urban areas of the Midwest. It is also hoped that generalizations from these investigations can be applied to populations of diverse students in a variety of contexts.

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mentor's introduction

ENID ZIMMERMAN

Indiana University

Theresa Marché's interests in the world around her are intriguing and varied. An avid conchologist (a collector of shells and mollusks), scuba diver, canoe paddler, and scientific observer of the natural world, she brings her talents for thorough and in-depth investigation to this case study about change in art education programs in one Pennsylvania school district. Her canoe trip traverses waters of both the romantic/expressive stream of artistic self-expression advocated by Lowenfeld and the scientific/rational stream popularized by advocates of discipline-based art education.

Her own personal journeys in the tributaries of these streams shed light on how theory and practice in art programs were affected in this school district. Using historiography as a method of data gathering and analysis enabled her to travel uncharted waters and map her own story through recollections of those who participated in the lived experiences of art education praxis in this school district. She also used archival, public, and personal documents to mark her course. All these sources of data have been synthesized, analyzed, and interpreted with the same care she takes to categorize the shells she has collected from streams, rivers, and oceans throughout the world. Her passion for covering the entire territory, down to the last minute mollusk, is evident in this case study.

Theresa Marché is a recipient of a Getty Fellowship that enabled her to travel to Pennsylvania on numerous occasions to delve through many archives and memories of those in leadership roles and those who practiced art teaching at elementary through secondary levels. Her conclusions about how through time theories in art education were or were not implemented in classroom practice, are yet to be garnered. Once categorized and explained, these conclusions should add greatly to how theory affects classroom practice in a particular school district. Generalizations from this study should be far reaching for those who are "up the creek without a paddle" attempting to understand the relation between theory and practice in art education programs in their own school districts.

Theory Into Practice in Art Education: A Case Study

Theresa Marché

Beginning as early as 1800, the history of art education in the United States has been marked by a succession of theories delineating rationales, goals, and contents for art curricula. Art education history is a relatively new area of study and several authors have documented many of these historical trends (Belshe, 1946; Efland, 1989; Logan, 1955; Soucy, 1990). Their work primarily has concerned either beginnings of art education in America, evolution and general characterization of art education theories, or social and political climates attending each. As they were written, these accounts often gave the impression of a more or less complete implementation of a particular art education theory that was paramount at any time on an historical continuum.

However, my experience as an art teacher in the public schools made me wonder if this was actually the case. Others have written about the discrepancy between educational theory and actual classroom practice that may appear even among those who profess to follow a particular theory (Cuban, 1984; Korzenik, 1990). Rogers (1990) discussed the process by which an existing art curriculum remained essentially unchanged while being 'rewritten' in the language of a new education philosophy (p. 155). Such a process must be of concern to modern art education theorists, including those advocating the present model of discipline-based art education.

This gap between theories derived from research and actual practice of teachers in classrooms has been noted in both art and in general education curricula (Belshe, 1946; Cuban, 1984; Dewey, 1965; Eisner, 1988; Erickson, 1979). Moreover, various theoretical trends in art education have generally followed or reflected educational thinking on a wider scale (Eflan, 1990). Because classroom teachers often are responsible for teaching art as well as general curricula, problems of implementation found in art education history may prove to be relevant to a wide educational audience.

Implementation of educational innovation may be influenced by choices of staffing, ease and simplicity of comprehension, manner of presentation to teachers, political choices, social or economic conditions, sense of tradition, or personal idiosyncrasies. Erickson (1979) speculated upon the influence of inappropriate models for researchers and practitioners while Jackson (1968), pointed to a disparity in the concerns and needs of those who research and those who practice. Latham (1993) pointed to failure

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of teachers to consult educational research literature to inform their classroom practice.

If educational research is to be relevant to classroom practitioners, disparities between research and practice must be bridged. One may either emphasize the role of the researcher and remediate the practitioner, or evaluate the needs of the practitioner to inform the work of the researcher. It was the latter course that I chose when I decided to examine the art curricula from a single, suburban, middle-class school district in southeastern Pennsylvania as a case study. My objectives were to locate historical trends and influences that aided or impeded implementation of new theories in art education as they were interpreted, accepted, or rejected at the local level. In the study, I attempted to trace the process from theoretical levels, through state educational guidelines, down to the district level against a broader context of world events and general curriculum history. "The ways the visual arts are taught today were conditioned by the beliefs and values regarding art held by those who advocated its teaching in the past" (Efland 1989, p. 1).

Art Education History, 1800-Present

Much of the research on art education history in the United States has been done in the last twenty years. Before that time, most historical accounts were derived from the Bureau of Education report prepared by Clarke (1874). In the years that followed, his account was summarized and augmented as individual chapters in a number of art education texts. The first book devoted entirely to the history of art education, **Growth of Art in America's Schools**, was written by Logan in 1955. The decade of the 1980's saw greater interest in the field and, along with numerous journal articles, two major books appeared, **Art in American Schools in the Nineteenth Century** (Wygant 1983) and, most recently, **A History of Art Education** (Efland 1989). Historical works by others, such as Erickson (1979), Hamblin (1984), Stankiewicz (1985), Freedman (1987), Zimmerman (1989), Korzenik (1990), and Soucy (1990) have appeared with increasing frequency in dissertations, journals and monographs in the past fifteen years.

As I reviewed this history I began to see a process that is both cyclical and linear. Efland (1990), echoing earlier writers, has identified two streams that have been flowing through art education history. In the *romantic/expressive stream*, the learner is central to the discovery of knowledge, while in the *scientific/rational stream*, subject matter, or knowledge, is at the center with the learner receiving it from outside sources. At the level of theoretical writing, a cycling of the two streams becomes most

evident, especially after 1850, with opinion shifting readily at about twenty year intervals, usually in response to world social and economic events.

In recent history, the romantic stream, in the form of creative self-expression advocated by Viktor Lowenfeld (1947), was the dominant view. Almost fifty years later this theory persists in practice, although writers and theorists (Clark, Day & Greer, 1985; Eisner, 1987) have been moving toward a more scientific/rational view. Their efforts are providing infusion of new subject matter into the rational stream that had almost disappeared at the start of the century. This has culminated in Discipline-based Art Education (DBAE), promoted by the Getty Center for Education in the Arts (1985).

All of the above, however, concern art education theory, and it is important to remember that general curriculum history is often a history of policy rather than educational practice. Art education history is no different in this respect. "If we ignore how policy is translated into practice, we ignore reality" (Rogers 1990, p. 153). To complicate matters further, there are two levels of practice: curriculum prescriptions advocated within each art educational theory, and translations of those prescriptions into action by practicing teachers.

In terms of curriculum prescriptions, art education history progresses in a more linear than cyclical fashion within each of the two streams. Chronologically, the romantic stream displays a relatively straight vector through time with some elements being added and others redefined, but not discarded. However, the rational stream shows a major discontinuity in the early twentieth century, at which time it almost disappears. For about forty years, very few rational-stream elements persist. Then, by mid-century, new theories appear that result in an infusion of new subject matter and a totally different direction than previous rational stream content.

When educational theory and curricula are translated by local teachers into actual practice, there is a great amount of eclectic borrowing and adaptation from both streams. Examination of curricula ranging from the 1899 Prang Elementary Course (Clark, Hicks & Perry, 1899) to modern district-level programs reveals an amalgamation of art educational practices derived from a succession of theories that were viewed as directly oppositional when first proposed.

From historical inquiry, I have gained not only a background about art curriculum development, but also a striking picture of the discrepancy between theory and practice that has marked the field of art education. Because this discrepancy between theory and practice was central to the

present study, knowledge about the processes of adoption or rejection of innovation became a primary concern.

Within the area of educational systems analysis, much of the research on adoption of change has focused on mathematics, computers, science, and language arts. Numerous investigators have pointed to the key role of administration and central offices in successful adoption of innovation (Cox, 1983; Crandall, 1983; Huddle, 1987; Miles, 1983; Oakes & Schneider, 1984). Educational systems thereby fit Rogers (1983) characterization as *authoritative* systems in which change is instituted and supported from above in a hierarchy, as opposed to being adopted in grass-roots fashion on individual bases.

Art education, however, does not fit this authoritative model very well. Certainly for high-priority subjects such as math, reading, science, and computers, educational administration at the highest level is actively involved in producing innovation. Such an authoritative model, prescribed by Getty for implementing DBAE, has been effective in those situations where the Getty Center has invested considerable resources and support. Such efforts have not been the norm, however, and for much of its history in the public schools, art has been a marginal subject that rarely, if ever, receives such attention (Efland 1989; Eisner 1987). The sole administrator with active, close, long term involvement in art programs most often is the art department chairperson or art supervisor.

Lacking an infusion of outside-in administrative direction and support, art programs often are left with inside-out, teacher initiated change that has been characterized as less effective (Cox, 1983; Crandall, 1983; Huberman, 1983; Huddle, 1987). Although Havelock (1973) provides a model of peer change agent/client interaction that often includes consultation of outside resources, the most common source of advice and support for a teacher is another teacher (Shanker, 1986).

According to Rogers (1983), if the change agent and client are too similar, no change is possible. Therefore, for change to diffuse from teacher to teacher, at least one of those individuals must be involved actively in personal growth, through such means as professional organizations or continuing education. There also must be opportunities for contact and communication among individual art department members. Given the relative isolation of art teachers from their peers, especially in elementary schools and rural areas, open communication channels become crucial if change is to be effected.

With this inside-out, peer agent innovation model, changes tend to occur in smaller increments than the outside-in model (Rogers 1983), thus making successful adoption and institutionalization more problematic (Huberman 1983; Oakes & Schneider, 1984). If this is the usual model of innovation for art programs there indeed may be little lasting change produced.

Objectives

Although discrepancies between theoretical and practical levels of education have been cited before, "few investigators have examined exactly what teachers have done in classrooms" (Cuban 1984). but actual classroom practice, because it most directly affects students, is an area where an historical understanding is essential. Therefore I framed the present inquiry as a case study, choosing to examine a suburban, middle-class school district in Pennsylvania where I taught for many years. During that time the art curriculum was written and rewritten several times, with varying amounts of change in practice produced. In this study, I decided to examine as broad a time period as possible for a chronology of change within that art curriculum in order to locate the source and process of adoption of any such changes.

Research for this study was conducted from September of 1992 until November of 1993, with a series of extended visits to Pennsylvania. Three types of data were collected: (1) documents from archival sources as well as public and personal sources, (2) interviews with art department chairpersons, students, art teachers and classroom teachers who are presently teaching or retired, and (3) my own personal memory and records.

Data Collection and Analysis

(1) Archival, public, and personal documents. A major source of documents was the district's central administrative office. These documents included several long-range development plans for the district that included district policy statements, program evaluations and school population statistics. Personnel records and school district directories showing the size of the art department, pre-service education, class assignments, and in-service education gave a picture of the art faculty as a whole and of individual art teachers' professional growth patterns. Because many of the district's teachers, in both general and art education, were graduates of the local college, archives from that institution were helpful in understanding teacher's pre-service educational experiences.

Much information also was found in the personal files of selected individuals including active and retired department chairpersons, art teachers, classroom teachers and past art students. Other documents of interest examined concerned special art activities, programs or shows. School calendars since 1970 have featured student art work and were considered as well as other photographic evidence found in personal records. Past students also provided examples of work done in their art classes.

The earliest history of the district, concerning the several small schools that were consolidated to from the modern district, was derived from several locally produced area histories originally written for the 1975-76 national bicentennial celebration. State mandated programs, studies, curriculum guides, and reports were located in files of the Pennsylvania State Department of Education, Harrisburg, Pennsylvania and collections of historical materials held by individuals at Kutztown University, Kutztown, Pennsylvania. Privately held family documents in the possession of one local individual were invaluable for information about the first art teacher in the district.

(2) Interviews. While documents provided much important data, interviews with key informants guided further investigations and gave detail and depth to the record as well as presenting information from different personal points of view. Principals among these informants were two past art department chairpersons, both of whom are still in the local area and whose tenure began during the final stages of district consolidation. Several retired classroom teachers living in the local area were able to shed light on early programs. Present and past district superintendents also played an important role in providing information.

(3) Personal Memory. With twenty years of experience in this school district, my own records and memory spanned an important period of time from 1969 until 1990. Within that twenty years, the art curriculum was written and rewritten several times, both in response to local needs and state-developed mandates. Art program adjustments resulted indirectly from several administrative decisions .Also, within the department itself, at least one major philosophical stance was negotiated with curricular implications.

Throughout the entire process of doing this research, it has been necessary to bear in mind the subjective nature of both historical documents and of human memory (Carr, 1961; Grele, 1991; Warren, 1978). Even before the historian begins a study, most historical records have been 'selected' and culled over time, as individuals have saved documents they regarded as valuable and discarded the rest. In many instances, the historian must use

whatever is available. In interviewing, malleability and selectivity of each person's memory must be appreciated. In addition, my own memory and assumptions will continue to play significant roles in the final form of this research. Wherever possible, findings were confirmed through multiple sources. If this was not possible, that fact also will be reported.

Reporting

This written account has been framed as a chronological narrative in four parts. First, I constructed a brief general history of the school district including that of the schools that pre-existed its formation. Indication of the local setting, both cultural and geographical, was included to facilitate an understanding of the events reported.

The largest section of this research traced development of the school district's art curriculum from 1924 until 1992. That history was divided into three parts. In the earliest part, from 1924 to 1960, the district was a loose affiliation of township and borough school districts served by a single art teacher, whom I would characterize as a painting master. Drawing upon a nineteenth century academic art tradition, this gentleman taught oil painting to future hobby painters at the high school. During the second period, from 1960 to 1985, two strong art administrators in succession chaired a rapidly growing art department within an expanding, consolidated, bureaucratic school district. They administered an art program based on active teacher instruction in art concepts, skills, techniques, and vocabulary, despite the contemporary nationwide popularity of Lowenfeldian creative self-expression in art education. In the final part of this history, from 1986 to 1992, without the leadership of a department chair , individual members of the art department responded to a new administrative focus on "empowerment" and from contemporary art education discourse constructed a variety of educational approaches and practices.

I am now in the process of concluding this study. I will search within this historical chronology for instances and possible sources of change, and for those forces that aided or impeded adoption of new models. In this way, I hope to accomplish my goal of shedding light on those means by which change was actually negotiated into this school district's art program.

Given the current emphasis on reform and restructuring in general education, and the work of the Getty Center in support of discipline-based art education, an understanding of educational change processes becomes quite valuable. But this understanding must extend beyond the adoption of official policy and reach to the level of practice, because it is at this level that

students are most directly affected. If future art educational reform efforts, including DBAE, are to be effective, we need to know how and why art teachers adopt change. It is my hope that, at completion, this study will provide insights on that area of historical inquiry in art education.

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Artistic Representation In Contemporary Kuwatit, Egyptian, and Iranian Paintings and Prints and Some Interpretation of These Works According To Islamic Law

Faridah Mohammad

The Quran (the sacred book) prohibited the making of idols, yet varying degrees of image making may be observed in the Islamic world. My research explores the variations in contemporary artistic representation in Kuwait, Egypt, and Iran. The hypothesis I explore is that variations to be found in the works of these countries could be accounted for by different interpretations of the Quran's prohibitions of idols. I have already completed field research in Kuwait, Egypt, and Iran to document artistic representation and to identify different interpretations.

Four artists from each country were chosen and one work of each was analyzed. I identified the characteristic features, the influence of religion and tradition, on each work. I also interviewed two *Ulama* from each country (an Arabic term for clerics) to clarify how they view art expression. Views of both major divisions or sects, the Sunni and the Shiite, were considered. A comparison of the Ulama's differing interpretations tended to support the hypothesis that variations in the works were indeed influenced by religious law, even while the same styles are practiced in Kuwait, Egypt, and Iran; namely, realism, surrealism, impressionism, abstraction, representation, cubism, landscape, still life, and calligraphy.

In Kuwait, the aesthetic features of the works derive solely from Islamic art tradition and culture. Figures with two dimensions, i.e., in graphic work, are allowed to be developed in exhibitions and galleries, but they are not found in the public domain. Three-dimensional figures are strictly prohibited.

Some Egyptian artists, on the other hand, incorporated subject matter taken from the national tradition as well as Islamic art tradition. Two--dimensional works are produced with some restrictions. For example, representation of nude figures is permitted in two dimensions, although not in the public domain. Nude figures are not allowed in three-dimensional works.

Similarities were also found in Iran as themes are taken from Iranian tradition, yet they exhibited intra-national differences based on the artist's location, for example, as in Isfahan and Khorasan. Two and three dimensional

figures are displayed in the public, but the same restrictions apply to the use of nude figures as in Egypt.

Differences found in Kuwait and Egypt may be attributed to the cultural traditions. Despite the fact of Egypt being Sunni and Iran being Shiite, they share a long tradition of civilization. For Iran and Egypt two and three-dimensional themes are on view in the public domain, while Kuwait is more restrictive with regard to two and three-dimensional images.

The Ulama's interpretations varied from one country to another. These varying interpretations have their respective roots in the culture. The disagreement among the Ulama did not touch upon the unity of God, the basic religion, and the tradition, but rather involved specific details which affected people's lives. For example:

1. Tribal affiliation.
2. Political leadership.
3. Outside influence by non-Muslim.
4. Philosophic interpretations.

The variations in interpretation are related to other factors that have influenced artistic representation. These factors are social, historical, cultural and individual. Although there is one Islamic law, the application of the doctrine differs from one country to another because of the uniqueness of their culture, heritage and religious interpretation.

Art in Islamic countries shares common aspects of the traditional heritage and Western modernity:

1. The training of all modern artists, whether at home or abroad, is Western-oriented and follows Western norms, aesthetics and rules.

2. Yet, most Islamic artists share a common search for their identity, in a way that will allow them to combine their Eastern origins with their Western education and way of life.

3. Almost all modern Islamic artists, even those in the most progressive countries, have a problem communicating with their own societies. As in the west, artists tend to be alienated from the public. There are notable disparities between countries of the Islamic world, not only in their standard of living, but also in the development of the modern movement in each country. The

prosperity of a country by no means reflects its cultural and artistic progress (Wijdan, 1989, p. 12).

Suggestions for Resolution

Industrial society occupies a unique position in history and geography. A religious authority in an Islamic country should present seminars and address a living artistic tradition of their respective country for the purpose of clarifying and interpreting it for the faithful people.

Being an artist/researcher, I suggest seminars and conferences be held, not for a negative purpose, but rather as an attempt to advance the artistic tradition in light of the Quran, and the respect of different cultures, and in order to recognize the development of special terminology in the artistic tradition.

As a committed art researcher, and as a religious person, I make these modest suggestions:

1. I need to expand my inquiry as an art educator in my college to strengthen Kuwaiti society through art curriculum and to strengthen the student of art education in light of this research.

2 As an artist, I want other artists in the non-Islamic world to appreciate the motivation and inspiration now in several developmental directions among Islamic artists and cultures, so that they may appreciate contemporary Islamic art.

3. As an artist researcher working in ISALTA (International Society For The Advance Of Living Tradition In Art), I will help organize seminars and conferences to produce norms.

4. A series of conferences, in effect, may help the Ulama and the artist incorporate for further appreciation of the advancement of living tradition.

A Critical Analysis of the Computer Graphic Art of Japan Using Six Case Studies

Jean Ippolito

Introduction

In studying art, historians sometimes look at a body of art work of a particular time period or geographic area seeking stylistic similarities. If similarities are found, they attribute them to various reasons or causes. When approached by the term "Japanese Art," one might conjure up images of Edo period wood block prints or Kamakura period ink paintings. Much of the art of Japan today, however, does resemble these ancient classics. Words like "diverse" or "eclectic" might adequately describe the contemporary Japanese art scene. When seeing the diversity of art work produced by Japanese artists, it is interesting to speculate on whether or not there is a "style" in computer graphics that can be described as "Japanese." Are Japanese cultural influences evident in this art?

Not enough is known about Japanese computer graphics in the United States. Because of the lack of knowledge about the content of the artwork and the context in which it is produced, harsh generalizations are made about the computer art produced in Japan. I have heard comments that Japanese computer animations have no substance and that they are only technically finessed. I was told early on that research on computer graphic art in Japan would not be worthwhile because of its lack of innovation.

I see the computer animations of Japanese artists as a reflection of postmodern Japan where the traditional is embedded in the new. Through interviews with artists and critical analysis of their artwork, I would like to add to our knowledge of recent Japanese computer art.

Methodology

In this study, six individual computer graphic artists of Tokyo are selected as case studies to represent the richness and variety of computer graphic art from Japan. Taped interviews are conducted to investigate each artist's ideas, background, possible influences, perceptions of their own work, and personal philosophies on computer art. The artists' studios and working environment are observed and documented photographically and by journal. Computer animated films, stills and other art forms, are solicited from each of the artists for study. The artists' published works and personal catalogues are also examined. Their works are reviewed using the

descriptive, interpretative, and evaluative methods of art criticism explained by Terry Barrett in Criticizing Photographs: An Introduction to Understanding Images (1990). Emphasis is placed on description and interpretation with the understanding that the artists for this study were selected on the basis of their merit.

The interviews and observations will provide information from the artists' own personal perspective and from his or her own environment. The literature review will provide information from scholars and specialists of the field concerning Japanese culture and society in the artistic atmosphere of contemporary Tokyo where these artists reside and work. Furthermore, the chronological development of the artworks is documented and used to relate the content of the individual works to the artist's intent.

The Artists

Yoichiro Kawaguchi was born on the island of Tanegashima in 1952. He graduated from Kyushu Art and Design University with a major in Image Design in 1976. He graduated fro the masters program at Tokyo Education University in 1978. He was a professor at Nippon Electronics College in Shinjuku-ku, Tokyo, until April 1992. Currently he is Associate Professor in the Department of Art at the University of Tsukuba in Ibaraki Prefecture.

Kawaguchi is a "Renaissance" artist in that, his interest lies in the area of scientific discovery. The creation of a growth algorithm which stimulates the growth patterns of plants and animals found in nature launched him into international fame in 1982. Kawaguchi's more recent abstract computer generated animations have evolved from that growth algorithm. Major turning points in his stylistic development are *Growth: Mysterious Galaxy* 1983 (scientific fiction type surrealism), *Morphogenesis* 1984 (shows new technological developments which allow flowing organic shapes), Eggy 1990 (very liquid and abstract), and *Metropolis "Cell"* 1993 (dark metallic colors and a change in algorithm). Kawaguchi's development toward abstract expressionism is evident in a chronological overview of his work.

Ryoichiro Debuchi was born in Tottori prefecture in 1958 and graduated from Kyushu Arts and Design University with a major in Image Design 1984. He worked for two years at Tokyo's ASCII Corporation, and now he works for High Tech Lab, Japan, a software and CD production company in Tokyo. Debuchi claims to be influenced by Yoichiro Kawaguchi. His work, however, includes some narrative elements, sometimes using a poem or story from Western literature as the basis of his animations. Debuchi

values the randomness or unexpected character of the computer. He feels that this is the next step in a long series of art currents which sought randomness as a form of personal expression. These began with the Surrealists which influenced Dadaism and gradually found expression through machines in kinetic and technical art. Debuchi also feels that *Guzen*, or randomness has parallels in traditional Japanese aesthetics.

Masaki Fujihata was born in Tokyo in 1956. He graduated from Tokyo National Arts University Department of Design in 1979. In 1982 he participated in the founding of SEDIC Corporation. In 1985 he established Frogs, Inc.. Currently he is Associate Professor in the Department of Environmental Information at Keio University's Fujisawa Campus.

Fujihata is a concept artist. He begins with an idea and creates a series of works based on that concept. Each series is different from the next. Different output methods also influence variation in his style; i.e., animations, stills, stereo lithographic sculptures, etc.. Fujihata's work can be very philosophical, with undercurrents of meaning, or it can simply be an expression of his personal reaction to something. Much of his work is a pun, a joke, or a comment on the state of the arts. He often creates a computer algorithm with which to express his concept visually. The algorithm is the expression, and the output is the result. He feels, as an international artist, that he is no more influenced by Japan than an American or European artist living outside of Japan.

Naoko Motoyoshi was born in Tokyo in 1961. She worked for ASCII Corporation and High Tech Lab, Japan. Now, she teaches illustration at Chiyoda Institute of Art and Technology. She also does contract work for NHK Television and the Shiseido Corporation. Motoyoshi's animations and stills are usually composed of traditional Japanese imagery.

Her work is impeccably crafted and beautifully composed. Some of it is considered by other artists as cliché; for instance, kimono-clad, doll-like figures with butterfly wings fluttering through groves of cherry blossom trees. Two years ago, Motoyoshi did a series of abstract stills entitled Acid Rain. She said that she wanted to produce some work which made a personal statement. Soon afterward, public demand encouraged her to return to her previous style.

Naoko Tosa teaches computer graphics and video art at the Universal Electronic Media Education Institute in Machida, and at Musashino Fine Arts University. Although she has been prolific as a video artist for some time, her recent computer interactive work *Neuro Baby* has catapulted her

into international fame. *Neuro Baby* is a collaboration between Tosa and the engineers at Fujitsu Corporation. I t is based on an algorithm that detects pitch and mood in the human voice. A computer generated image of a baby's face, reacts in various ways to people's voices as they speak into a microphone. Tosa is a good example of a woman artist from Japan that focuses on the algorithm as expression, and does not fit the expected female stereotype.

Ikuro Choh was born in Fukuoka in 1950. He graduated from Tama Fine Arts University in Graphic Design. Currently, he is an associate professor at Tokyo Zokei (Constructive Arts) University, and he is completing a Ph. D. Degree in graphic design at Tokyo National Arts University.

Choh says that his knowledge of "fine art" is limited, because he is a "designer." In fact, he often does commercial work on a contract basis. Much of his computer graphic art wok utilizes traditional Japanese imagery such as *kanji* characters, *torii* gates, and bamboo. He once created a series of scrolls in the format of Heian *emakimono* by feeding Japanese *washi* paper into a dot matrix printer and printing various traditional Japanese images juxtaposed with 3-D geometric forms and computer programming script. Choh feels that the Cartesian Coordinate space used to generate 3-D graphics is based on Western Renaissance perspective, and that he would like to create a computer algorithm which is capable of expressing a more traditional Japanese aesthetic.

Context

American Views of Contemporary Japanese Art

The following three major exhibitions of Contemporary Japanese art in the United States illustrate varied interpretations of contemporary Japanese art as portrayed in American museums in the last decade:

A Primal Spirit: Ten Contemporary Japanese Sculptors L. A. County Museum of Art and the Hara Museum, 1990: Focused on ten sculptors who use natural materials and themes of growth, change, evolution and decay.

Against Nature: Japanese Art in the Eighties, MIT List Visual Arts Center and the Cincinnati Contemporary Arts Museum, 1989: An exhibition about artists who work against common assumptions about Japanese art.

Tokyo: Form and Spirit, 1986, Walker Art Center, Minneapolis: A commissioned collaborative exhibition focusing on technology and design in Japanese art.

The above are three very different exhibitions--all paint an honest portrait of some aspect of contemporary Japanese art. Each exhibition is curated from a different perspective. Some of these exhibitions were criticized for creating stereotypes of Japanese art.

Identity Crises, the fear of stereotypes in Japan

Many contemporary artists in Japan fear being labeled "Japanese." They prefer to be known simply as international artists. Their anxiety comes from the fear of being associated with cliché images of Mt. Fuji, Samurai, and Geisha--images that Americans often think of when referring to Japanese art.

Conclusions

Compared to some of the fine art computer animations produced in the United States, Japanese Computer animations lack the structure of traditional storyboard preparations. Rather than the narrative quality of traditional Western animations, they consist of surreal, train-of-thought type imagery. They have a vague atmosphere or creative environment in which imaginative creatures appear, rather than a clear political or social message. Since Japanese computer art animations often draw on Western subject matter or styles, it is difficult to separate the two into distinct categories.

Of the many currents within computer graphic art from Japan, two styles stand out, and sometimes conflict with one another. I call these the "expressive" and the "narrative" styles. The artists of the former category usually create a computer algorithm as a form of personal expression, and the computer graphic imagery that results from that algorithm form the primary elements of their artwork. The latter category, the "narrative" style, is imagery carefully planned by the artist before execution, and beautifully crafted in result. Animations are usually constructed using a storyboard script. They follow a logical sequence from one scene to the next, with a beginning, a climax and an end. They are often well edited, and sometimes produced by "designers" or artists who work for production companies. Often, the works in this latter category incorporate traditional Japanese imagery, which may give an international audience the impression of a "Japanese style." Ironically the storyboard production method, and it's logical build up of a sequence of events from beginning to end, is probably more of a Western influence, and may also result from an effort to produce work that appeals to a general

international audience. The assimilation of traditional imagery combined with Western working methods in a High-Tech format is exemplary of postmodernism in Japanese art.

On the other hand, the "expressive" style is intuitive rather than logical. As animation, it is sometimes criticized for its disjointed leaps from one scene to the next, or one concept to another, with no beginning, climax or end. The expressive style may, in fact, be more closely related to traditional Japanese forms of expression in which personal style evolves unconsciously from the artist's knowledge and practiced familiarity with technique.

It is my opinion that the look of Yoichiro Kawaguchi's work is clearly Western (like abstract expressionism), but it also has the influence of Oriental thought in its deeper meaning of evolution and change. In contrast, works like Namigaeshi of DaiNippon Printing Company are clearly Japanese from the traditional imagery, but also have the influences of the West in their logical storyboard production methods.

I have found some parallels between Japanese computer graphic art and contemporary Japanese sculpture. Similarities are found in artist's interest in nature, natural growth, unconscious growth, change, evolution, decay, etc.. There are also similarities in artist's approach to form and space. Like other forms of contemporary art in Japan, there is rarely a political or social narrative. Differences can be found in the overall complexity of computer graphics when compared with the simplicity of form and materials in contemporary Japanese sculpture.

A more concrete example of parallels between the two can be found in the expressive style of Yoichiro Kawaguchi. His growth algorithm uses two simple geometric shapes that are generated by the computer to build organic forms which evolve within an imaginary environment (the computer's Cartesian Coordinate space). New forms evolve by randomly changing the variable parameters of the program. The contemporary Japanese sculptor Takamasu Kuniyasu, like Kawaguchi, uses two simple building blocks to 'grow' his installation pieces. Kuniyasu's primary elements are tree branches and bricks. He stacks these, one by one, in an intuitive fashion to form an installation within the space of a gallery. When working in this way, he claims to go into a kind of "meditative overdrive" which contributes to the random evolution of his work. Another contemporary Japanese sculptor, Tadashi Kawamata who lives in New York, creates installation pieces using scraps of lumber as his primary building blocks. These are assembled, sometimes with

the aid of assistants, to alter the form and space both inside and out of existing buildings.

Both of these sculptors create different versions of their installations by variations on the same building blocks with the same working manner. The artists' method of building an installation is their "algorithm."

Is there a Japanese style in computer graphic art?

There is no one Japanese computer graphic art style because the computer is a medium. As a medium, it influences "style," but since artists work in various styles, variety can also be found in the computer art of Japan.

Postmodernism and Computer Graphics in Japan

The computer graphic art of Japan, like contemporary Japanese sculpture, has a rich variety of influences. Computer graphic art is a mixture of modern electronic media with contemporary as well as traditional ideas. It is an example of the tensions and balance between high technology and tradition, the old and the new, the indigenous and the international in postmodern Japan.

mentor's introduction

JUDITH SMITH KOROSCIK

The Ohio State University

One day, several years ago, Jeanie Auseon came to see me to inquire about pursuing graduate work and teacher certification in art education. Her richly varied background in interior design, educational counseling, and community cultural affairs set her apart from other entering graduate students. While I considered Jeanie's background to be an invaluable asset to the field of art education, Jeanie was uncertain of her own ability to succeed as an art educator. It is perhaps out of this uncertainty that Jeanie has become a keen observer of how others enter and succeed in the field.

Today, Jeanie is regarded as an exceptional art teacher by her students, the classroom teachers at the elementary school in which she continues to teach part-time, other art teachers in the school district, the school administrators who have come to count on Jeanie's outstanding teaching and leadership abilities, and the parents of the elementary students she teaches. These accolades are echoed on campus where Jeanie has made outstanding contributions in the teaching of curriculum design and art classroom practices to preservice elementary teachers and art education majors.

Despite her personal success, Jeanie continues to ask questions about what makes someone a good art teacher. She asks why some preservice teachers go on to become better teachers with each year of experience, while others do not. Many of Jeanie's questions have focused on curricular issues, such as:

- Where do the ideas originate that preservice art teachers use in designing units of art instruction?
- What drives a preservice teacher's decision to use particular artworks in their teaching as opposed to other works of art?
- How do these novice teachers plan to introduce works of art to their students?
- What linkages do student teachers make between the study of artworks and the studio component of their lessons?

These are only a few of the questions that led Jeanie to ask about the nature of a teacher's pedagogical and content knowledge. If teaching and learning are bound by a teacher's personal knowledge, then it is essential to assess any causes for that knowledge to be lacking. Jeanie responds to this problem by asking why preservice art teachers experience problems when they attempt to construct lesson plans. Her intent is to discover some of the prevalent misunderstandings novice teachers may have about art and art learning so that she can make recommendations for improving teacher preparation in art.

Jeanie is exceptionally well qualified to undertake this important research problem. Her personal history in the field suggests that she will bring valuable insights from the classroom to the interpretation of her findings, and she will discover ways to broadly disseminate her results. I can also envision Jeanie taking full advantage of any opportunity to apply the findings so that anyone entering the art teaching profession under her mentorship will achieve new standards of excellence as novice teachers.

The Role of Pedagogical and Subject Matter Knowledge in Preservice Art Teaching

Jeanie Auseon

The Problem of Preservice Art Teachers' Limited Knowledge Base

According to research on teaching, strong evidence exists that many beginning teachers have limited knowledge about their own discipline (Anderson, 1988, Shulman, 1986, 1987). A teacher's professional knowledge affects all phases of instruction--lesson content and planning, implementation, assessment, and reflection. In the domain of art education, limited knowledge affects the teacher's representation of the field of art, the focus of inquiry and criticism, and the criteria and method for assessment. Art teacher understanding also affects how (or if) studio activities are used to reinforce lesson content. Teaching how to teach and learning how to teach is difficult. Aristotle believed that ultimate understanding rested on one's ability to transfer knowledge into teaching (cited in Shulman, 1986). **Toward Civilization**, a report on arts education (NEA, 1988) describes the importance of high standards of teaching in the arts by knowledgeable teachers trained in the disciplines and philosophy of the arts . . . with a well developed "learner knowledge" and "teaching methodology" (p. 105). The fields of education and art education need more information on how art teacher knowledge is translated into art instruction as this in turn affects the knowledge their students will come to have about art.

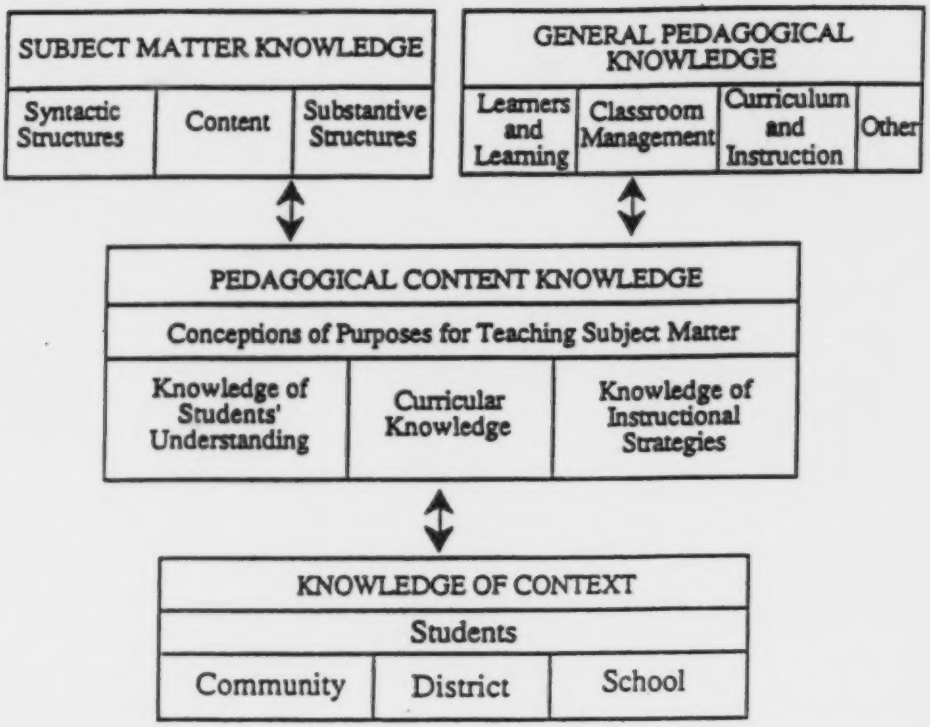
The Relationship of Teacher Knowledge and Art Teaching

Current research on teaching describes a knowledge base of teachers and investigates how that knowledge affects lesson planning and instruction. Through research, several models of teacher knowledge have been developed (e.g., Elbas, 1983; Leinhardt and Smith, 1985; Shulman, 1986, 1987, Wilson, Shulman & Richert, 1987). These models were used as a foundation in the design of this study. Though differences exist between the number of sub-components identified in each of the models, there is a general agreement that four main categories of professional knowledge for teaching are: (1) general pedagogical knowledge, (2) subject matter knowledge, (3) pedagogical content knowledge, and (4) knowledge of context (Grossman, 1990, p. 5, see Figure 1).

The following operational definitions describe the three main categories of teacher knowledge used in this study.

Figure 1. Model of Teacher Knowledge

Figure 1.1. Model of Teacher Knowledge



Grossman 1990

General Pedagogical Knowledge

Research literature defines this as the knowledge of teaching and learning theories, principles, and processes that cut across disciplines (Reynolds & Strom, 1988). It is also the skill in th use of teaching methods and strategies that are not subject-specific (Gudmundsdottir, 1987, p. 4).

Subject Matter Knowledge

This is the teacher's understandings of the subject she/he teaches (Gudmundsdottir, 1987, p. 6). The depth and organization of this knowledge influences how teachers structure and teach lessons (Wilson & Winberg, 1988). Dewey (1904) referred to the role of subject matter knowledge in teaching and suggested that scholarly knowledge of a discipline is different than the knowledge needed for teaching.

Pedagogical Content Knowledge

Findings from research centers (e.g., the Knowledge Growth in Teaching project at Stanford, and the Center for the Learning and Teaching of Elementary Subjects at Michigan State University) have clarified how subject matter knowledge and general pedagogical knowledge are transformed into pedagogical content knowledge.

Researchers have studied teachers at different professional levels during the process of lesson planning and teaching to analyze this transformation. A teacher's pedagogical content knowledge is described as the ability to:

1. understand the central topics, skills, and attitudes in a field
2. know what aspects of these topics will be interesting and/or difficult to understand for students
3. develop and/or select examples that best represent central ideas in a field
4. question students effectively about these topics (Shulman and Sykes, 1986, p. 6).

This study examines the organization, and utilization of pedagogical content knowledge by beginning art teachers. Because several

sub-components of teacher knowledge are documented in teacher education literature, this study limits its examination to the variables of teacher understanding of learners' prior knowledge and teacher subject matter knowledge regarding key concepts. Cognitive research findings verify that teacher consideration of these factors might promote higher-order teaching and learning. Operation definitions of learners' prior knowledge and key concepts are as follows:

1. Learners' prior knowledge - All the accumulated knowledge, (including misunderstandings), skills and experiences a student currently possesses; what the student already knows about the material being studied (Koroscik, 1922).

2. Key concepts - The basic ideas that lie at the heart of a discipline and allow for rich connections (Prawat, 1989, p. 6).

In a report on professional education for teachers, Howsam, et. al., (1976) stated that "If the promise of the teaching profession is to be achieved, we must attend to the processes by which its knowledge base is developed and transmitted." Recent studies on teaching and learning have focused on teachers' roles, thoughts, actions, planning,thinking, decision-making, and identification of pedagogical principles and theories (Porter & Brophy, 1988). Such studies explain how teachers learn to teach and describe how they teach as a result of what they have learned.

Understanding the impact of teacher knowledge is essential if education in general and art education specifically are to reshape teacher preparation as a means of improving the overall quality of art education in this country (Carnegie, 1986; Holmes Group, 1986; Shulman, 1986, 1987; Bellon, Bellon & Blank, 1992).

Research Questions

Questions addressed in this study have already been examined in areas of education which study how their disciplines are best transformed into school subjects. These questions have been transposed to the field of art teacher education for the purposes of this study. To examine the effects of pedagogical and subject matter knowledge on preservice art teaching, and to fill a gap in existing teacher education research, this study addresses the following questions:

1. What understandings do preservice art teachers have about learners' prior knowledge in art instruction?

2. How does a knowledge of learners affect the planning and content of art instruction?

3. What do preservice art teachers select as key concepts in art instruction?

4. How do selected key concepts affect the content and process of art instruction?

5. How do preservice art teachers understand the role of studio in art instruction?

6. How does the understanding of the function of studio affect the planning and content of art instruction?

Overview of Research Methods

A study with three phases was designed to explore these questions. The phases sought to incorporate the six aspects of pedagogical reasoning and action identified at the Knowledge Growth in Teaching project at Stanford (Gudmundsdottir, 1987). Those are: (1) comprehension, (2) transformation, (3) instruction, (4) evaluation, (5) reflection, and (6) new comprehension (p. 5).

As previously mentioned, two sub-components of Grossman's (1990) model of teacher knowledge were selected as variables to be examined in each phase of this study. The variables are: (1) teacher understanding of the role of learners' prior knowledge, and (2) teachers' subject matter knowledge as represented by key concepts in art teaching.

The function of studio in art lesson planning as it pertains to these two variables will also be examined. The design, participants, materials and procedures for each of the three phases are discussed below.

Phase One: Lesson Plan Critique

This phase analyzes student art teachers' comprehension and transformation of information into lesson plans. To examine student art teachers' understanding of the roles of learners' prior knowledge, key concepts, and studio in lesson planning, preservice teachers were asked to critique what they considered to be their most "successful" lesson plan from student teaching. They were given six questions to consider.

Participants were four weeks into the sixteen weeks of student teaching when they were given this fifteen minute writing activity as part of the required coursework in their weekly Student Teaching Seminar. A critique form was provided on which they explained their understandings of their learners' prior knowledge, the key concepts selected for the lesson and overall unit, and the reasons they selected these key concepts. Participants were asked to describe any connections they made between the learners' prior knowledge and/or key concepts and the studio activity in this lesson plan. These critiques were analyzed as pre-test data. Three educational interventions occurred after this critique. These interventions were in the form of a workshop. After the workshop, a re-critique of this lesson plan (post-test data) was collected and is described in phase three.

The nineteen participants in the study were art education majors at Buffalo State College, Buffalo, New York. A weekly seminar and sixteen weeks of student teaching are part of the requirements for teaching certification by the College's Department of Art Education. All participants had completed the required methods and studio courses for art teaching certification; a few had additional studio experience as they were practicing artists or had an undergraduate degree in art and were obtaining art teaching certification. None of the participants had previous formal teaching experience, though a few had worked with learners in informal art education settings. Fourteen of the nineteen participants were female, nine were male.

Phase Two: Workshop on Cognitive Teaching-Learning Research and Art Teaching

Phase two focused on the aspects of instruction and evaluation. It occurred in the form of an educational workshop during a weekly Student Teaching Seminar. The workshop has three teaching-learning activities. For the first activity, participants observed a summarized, videotaped unit of art instruction. Participants observed an interview with the art teacher from the first video as the second activity. direct instruction on cognitive learning research that advocates the consideration of learners' prior knowledge and teaching with key concepts was the third activity in this workshop. The workshop lasted approximately two-and-one-half hours.

Activity One: Participant Observation of Art Instruction

This activity is within standard practices in teacher education of requiring preservice teachers to observe and respond to experienced teaching during field observations (Bellon, Bellon & Blank, 1992). To

understand how student art teachers consider learners' prior knowledge, key concepts, and studio during art instruction, participants were asked to observe a summarized, videotaped unit of actual art instruction.

While watching the video, the nineteen participants were cued to think about and respond only to the variable in this study - learner's prior knowledge, and key concepts in lesson planning. For consistency, all participants observed the same videotape of art instruction.

In order to provide the same teaching scenarios from which participants could make observations and comments, a summarized, videotaped unit of art instruction was produced. Several experienced art teachers were initially observed to determine whose teaching-learning activities best demonstrated observable connections between learning-teaching theories and practice. The sequential teaching of key concepts, the consideration of students' prior knowledge in lesson planning and implementation, and studio activities that reinforced lesson content were other criteria in the selection of which teacher to videotape.

The elementary art teacher selected for videotaping has taught art for twenty-six years. She planned a summer visual art program for fourth and fifth graders. The theme for the eight session, eighteen hours of art instruction was "Stories and Storytellers in Art." This summer program provided the content for the videotaped unit of art instruction. Each of the eight sessions were videotaped. While editing the eighteen hours of art instruction, it became necessary to establish face and content validity of the summarized version of the art instruction - so as not to misrepresent what actually happened for the purposes of this study. Therefore, a rough prototype of the proposed final video was sent to three expert judges whose research interest is in teacher education and higher-order teaching and learning. They were asked to evaluate the prototype video and participant response booklets, and to consider the learners' prior knowledge and the key concepts in the video. General suggestions which might improve the sequence and content of the video and participant response booklet were also sought. A few minor changes were made as a result of these face and content validity determinations. A thirty-four minute video was the result of this collaboration. The videotape was edited in a professional facility.

During the Student Teaching Seminar/Workshop, a prepared protocol instructed participants to observe the videotaped art lessons and respond in written form in their participant booklet. A field test and two pilot tests with the videos and participant response booklets were accomplished

with art education majors prior to performing this study. There was an A component and a B component in the data collected during this activity.

A ten minute break took place between interventions one and two. There was a table of snacks; participants had been advised at the beginning of the workshop that they would not be able to leave the classroom during the workshop.

Activity Two: Participant Observation of Teacher Interview

The second activity of the workshop was planned to give the participants an opportunity to listen to an experienced teacher talk about her decision-making process during lesson planning. By listening to the teacher from the first video discuss what she considered to be the learners' prior knowledge and the key concepts in each lesson, participants had a perspective in addition to their own to ponder regarding the learners' prior knowledge and the key concepts in the overall unit. There was an A component and a B component in the data collected during this activity

Activity Three: Direct Instruction on Cognitive Teaching-Learning Research and Art Teaching

Direct instruction on cognitive learning research was the third activity in this workshop; for when teachers use both practical and research knowledge as the basis for instructional decisions, teaching strategies will be more effective (Bellon, Bellon, & Blank, 1992, p. 4).

The definitions of terms such as cognitive learning, higher-order thinking, learners' prior knowledge and key concepts were presented. Up until this point, learners' prior knowledge and key concepts had been explained only with a contextual statement about their educational importance in higher-order teaching-learning. (The statements prefaced participant observation questions in the participant response booklets). The purpose of not defining the terms earlier in the study was to ascertain the preservice teachers' understanding of these terms as baseline data before the direct instruction.

During the direct instruction, overhead transparencies were used as teaching aids, and segments from the first video were shown as examples of research theories being put into practice. The following segments provided real-life examples/non-examples of cognitive instruction:

- the teacher attempting to assess the learners' prior knowledge

- the teacher bridging the learners' prior knowledge and new lesson content using critical inquiry

- the teacher attempting to clarify possible misconceptions in the young learners' prior knowledge

- the teacher using a key concept in two different lessons--same big idea, different artists and artworks as illustrations of the key concept

- the teacher using a familiar analogy from the learners' prior knowledge to illustrate a key concept about the theme of storytelling

Two brief background questionnaires were completed at the conclusion of the workshop in order to gain information about the participants' art training and teaching and studio experience.

Phase Three: Lesson Plan Re-Critique

The third and last phase of the study focused on the student teachers' new comprehension and reflection. The participants were asked to re-critique their original lesson plan. As in phase one, they were cued to reflect on their decision-making regarding the learners' prior knowledge, key concepts, and the use of studio in their lesson planning.

Phase Three: Follow-up Interview

A follow-up thirty minute semi-structured interview occurred with twelve of the nineteen participants to conclude this third and final phase of the study. The twelve participants volunteered for this activity as it was not required in the seminar's coursework. These audio-taped interviews were designed to examine the reflections of preservice art teachers on learners' prior knowledge and key concepts in lesson planning. These interviews were also planned to infer how transfer from the teacher's knowledge base affects lesson content, implementation, assessment and reflection. Open-ended questions were asked about teaching experience, lesson planning experience, the use of artworks in teaching and studio experience.

If there were questions about any of the participant's responses from phases one or two, an attempt was made to clarify the responses at this time. Participants were asked to explain their selection of key concepts and artworks for lesson content, and the methods they used to "connect" these

ideas with prior knowledge and existing curriculum. They also explained the way in which studio functions in their lesson planning.

In conclusion, each participant was asked to respond to the statement "After reflecting on the workshop on higher-order thinking, how do you now consider higher-order thinking and learning in your own lesson planning?"

Data Analysis

The study is inferential in nature, with the purpose of generalizing to a theoretical framework about the acquisition, development, and utilization of preservice art teachers' pedagogical content knowledge. Studies of this nature do not propose to generalize to populations or universes, but to expand and generalize theories (Yin, 1984, p. 25). Published strategies for analyzing qualitative data (i.e., Lincoln & Guba, 1985; Merriam, 1988) will be implemented. Novice teacher characteristics (i.e., Glaser & Chi, 1988; Grossman, Wilson, & Shulman, 1989; Koroscik, 1990) will also be considered.

Categories, processes, and models from general learning research will be further identified and applied to the domain of art education. The two main variables will be investigated from the following written data:

1. lesson plans
2. lesson plan critiques
3. lesson plan re-critiques
4. participants' responses to observations of actual teaching
5. participants' reflections from listening to an experienced art teacher's explanations of her lesson planning
6. participants' new comprehensions (i.e., follow-up interviews)
7. background information from participant questionnaires

Expected Findings

It is expected that general pedagogical knowledge and subject matter knowledge will affect the content and process of instruction by

preservice art teachers. These knowledges affect what and how they decide to teach. It is predicted that teachers with shallow subject matter knowledge will select key concepts that are not central to the field of art. Such concepts regarding artists might give little indication of how that artist has been influenced by earlier artists, by artists from other cultures, or by the beliefs and values of her/his time and place in history. Consequently, it is likely that learners would not have opportunities to make connections between artists, artforms, the study of history and cultures through art, and personal art making. The representation of key ideas in the form of artworks would also be constrained due to the teacher's shallow understanding of the world of art. The use of comparative exemplars and critical inquiry might be bounded by the teacher's inability to select artworks that represent a variety of artforms, different levels of abstraction and more than one culture and/or historical period.

If preservice art teachers do not recognize the importance of considering learners' prior knowledge in lesson planning, their lessons will lack connections and relevance between the learners' prior knowledge and new information. Such unrelated content will not likely provide motivations/strategies to access previously learned information and transfer it to the new lesson. In addition, the misconceptions within a learner's prior knowledge might not be addressed.

Certainly an art teachers' studio experience is predicted to influence the range of studio activities they select to teach their students. Limited studio experience in two-dimensional and three-dimensional art making could cause inexperienced teachers to focus on either two-dimensional or three-dimensional art making. The way in which art teachers understand the function of studio in art instruction causes them to use it as reinforcement of lesson content or perhaps as a separate art making activity.

It is predicted that the intervention activities in this study will elicit teacher reflection and new comprehension about research on teaching-learning and lesson planning.

Significance of the Study

This study is important to the field of art education for several reasons. This study isolates and investigates the pedagogical content knowledge that tomorrow's art teachers bring to lesson planning and art instruction. The fact that it holds the possibility for being the first of a series of studies by this researcher about art teachers' acquisition, development, and utilization of pedagogical content knowledge means that an existing gap in

general education and art education literature might be lessened. Furthermore, this study gives art education a common language with other domains in education. Most importantly this study will demonstrate that the quality of art teaching is affected by teacher education. By using research variables and questions generated from well-regarded programs such as the Knowledge Growth in Teaching project and the Center for the Learning and Teaching of Elementary Subjects, this study attempts to connect with existing studies that have field and pilot tested similar research questions.

Key ideas are just now being identified in domains such as mathematics (Lampert, 1986) and science (Chi, Feltocich, & Glaser, 1981; Larkin, 1982). Though it is not likely or desirable that a field such as art education will come to a consensus about all the "big ideas" for instruction, some ideas in a discipline are simply more important than others (Prawat, 1989, p. 6). This study seeks to identify what beginning art teachers consider to be important ideas and concepts for art instruction.

This study will explore how the unique phenomenon of studio functions in art planning and teaching by preservice teachers. Is studio used to reinforce lesson content? The personal reflections of these preservice art teachers upon their own knowledge and experience has relevance to teacher preparation/instruction. Learning through research about preservice art teachers' knowledge and experiences gives us a sneak preview of the art teaching of tomorrow. Regardless of technological advancements in instruction and knowledge acquisition, teachers (including teacher educators) are still at the heart of instruction. Thus, a study such as this on teaching and learning will always be timely.

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mentor's introduction

LARRY A. KANTNER

University of Missouri

Susan Dodson earned her B.A. in art, speech and theatre from Morehead State University and her M.A. in English from Indiana University and Manchester College. She is currently an Associate Professor of Art at Mc Pherson College, Kansas and pursuing her doctoral degree in art education at the University of Missouri.

Her background, not only in art, but also in psychology, American studies, English, aviation, interpersonal communications, theatre and critical thinking and writing has provided her an interdisciplinary approach to life and the creative phenomena.

Undergirded by the beliefs that life is interconnected and art is inclusive of all life, Susan takes a synthesizing approach to her teaching. She encourages creativity and the creative spirit, and invites students to be authentic, to find meaning in the creative process, and to experience the pulse of life--- their own creativity.

It is not then surprising that she is deeply involved in her own creative endeavors which include watercolor, acrylic, pastel, fibers and jewelry. These media help give voice to her interest in the nature of creativity and the creative process. Susan grew up active in ballet, the theatre, and the visual arts. As a teacher, her experience with her college students she became interested and concerned with thinking and behavioral patterns that might effect creativity in many young adults. Her belief that creativity is a desirable and natural quality of what it means to be human serves as the grounding for her *realization*. She began to explore relationships between the nature of creativity and educational situations where creativity is affected daily. This interest has evolved into her present ethnographic research investigation on transformation through the multi-dimensional creative process.

An Ethnographic Investigation of Creativity In Practicing Visual Artists/Teachers: A Conceptual Paper

Susan Dodson

I live of my dying, and considering it well,
I live happily in my unhappy state
And he who knows not how such anguish is possible
Let him enter the fire with me, and be consumed by fate.
Michelangelo Buonarroti

Michelangelo's words burn with the passion of a person totally consumed by the creative spirit. His words crackle across the centuries, challenging us to be awake.

Be awake to what? To authenticity. To meaning. To becoming human. To creativity-- to the artist within.

Creativity can unfold into a tapestry of transformation. Like the tapestry, creativity confronts and engages us with multiple strands that rise to the surface only to disappear again in the mysterious labyrinth before us. We see evidence of the interconnection of all the singular threads; we recognize that chaos has been transformed into order, weaving a visual harmony, a unified whole. This process of creativity, transforming concepts, ideas, and thoughts into concrete realities is an integral part of meaningful learning.

Transformation, in this context, refers to a multi-dimensional creative thought process that results in an expansion of an individual's thoughts and awareness such that life is experienced more holistically. Creative engagement becomes more meaningful and relevant to everyday life. This enlargement of consciousness likewise enlarges meaning for the individual through a creative thought process that is not observable, but whose outcome may be observable. The quiet connections that lie beneath the surface of forming and transforming through creative engagement pose a web of questions. What are the connections? How do they occur? What does transformation, or personally significant growth, mean in the context of creative endeavor? How is it experienced? What external and internal conditions encourage it? How does a practicing artist who is an educator effectively foster creativity and such significant learning experiences through

art? How can an artist/educator most effectively elicit the whole person using paint, pastels, clay, and other media?

The primary purpose of this study is to investigate the nature of creativity and the creative process in the visual arts. The study explores select phenomena of creative endeavor in the lives of three artists who also teach. These phenomena include how creativity functions in the artists' lives--including teaching; how creativity interacts with self-perception and life experiences; and how creativity is encouraged by these artist-teachers in the college classroom.

Questions of the inquiry evolved from personal experience after studying with Peter London and Seymour Segal at the University of Massachusetts, N. Dartmouth, in 1990. This proved to be a turning point in my own awareness of the power of imagery and creativity in relationship to centeredness and connectedness. I observed the potential and experienced the impact of the creative process as a beneficial and personally transforming phenomenon; since then, I have wanted to understand the dynamics better, to encourage my students to grow in more integrated and meaningful ways, and to advance research on this subject in art education.

Course objectives, in the studies with London and Segal, included a wide variety of guided imageries, followed by specifically focused art expressions; these experiences concluded with discussion, either in small groups or the whole class. The discussions encouraged reflection, synthesis, clarification, and understanding of self and one another. Students, mostly older adults, were *invited* to participate. The only rule was that we suspend judgment and quiet any inner critical voices.

The suspension of judgment allowed the adult participant, long familiar with constraints of convention, to experiment, to express, to risk, and to grow. The physical, mental, and verbal creative processes, in total, fostered several significant learning experiences: (a) honesty with self; (b) a deeper grasp of meaning in life, within and beyond the self; (c) a more acute awareness of wholeness, of connectedness with life; and (d) greater openness to one's creativity. The totality of this unique experience was integrative, holistic, and transformative, to varying degrees.

I not only have observed these positive energies as a student but also as a college art teacher. One class was a particularly challenging mix of students, and included two women acting out rebellion; two extremely shy and docile women; a very outspoken opinionated man; and a former construction worker whose reputation had been built on street fighting. This group did not congeal well; rather, they argued vehemently. These dynamics

clearly called for objectives to facilitate better communication and attitudes, and clearer personal meaning of content.

These objectives were approached by combining several guided-imagery and hands-on exercises with reflective discussion. One exercise, from Peter London's book, **No More Secondhand Art**, was particularly beneficial to the class, " Random Acts of Kindness, Senseless Gifts of Beauty" (1989, p. 162). This encounter asked participants to recall kindness shown to them, to meditate on this, and then express these experiences on paper with paints. Although reflective discussion was optional, the class chose to share their images and meanings. The transforming energy described previously became evident in my own students. Class members stopped biting at each other and began genuine dialogue that enhanced learning. The two rebellious women talked openly about their self-destructive behaviors and how our creative activities moved them toward greater honesty. The shy students took more active roles, and the outspoken "challenger of all viewpoints" began to mellow and listen. Such shifting dynamics appeared to be a small miracle.

Another change occurred that further supported the question of art as a holistic and transformative engagement. As students began painting for the "Random Acts of Kindness" engagement, the "street-fighter" individual briskly left the room in a decidedly "no-thanks" attitude. I encountered him in the hall, where he stated that " acts of kindness and gratitude were no one else's business." I invited him to step into the jewelry room to talk. As we talked, he shared about loved ones who had been kind. His clenched jaws relaxed and his whole demeanor changed as he remembered the touch of his grandfather. While continuing, he picked up a wire and began twisting it, looking at me most of the time. When our talk ended, he handed me the wire, saying it was a "little gift." He had beautifully formed the wire into the word "Life." He had not only participated, but had experienced some degree of positive change. As London states, "Art is not only pretty, Art is Power. Power not only to transform the face of the page , but the quality of our lives" (1991, March) .

Art, like life, is a gift--a deep and vastly rich tapestry of expression and meaning. Inherent within the gift are many invitations to us, as both creators and recipients of life and art, to meaningfully participate in the creative process. We, as art educators, have unique opportunities to facilitate such creative engagement, thereby helping to enrich and elevate life for our students. This means encouraging students to explore beyond the surface of decoration, formal analysis, art as object, and art as entertainment, to experience connection with life and life-giving sources. The spirit of art

invites us to be authentic and fully human, a particular challenge in contemporary western life.

We live in an age saturated with competitive, materialistic, and mechanistic attitudes; consequently, life is largely fragmented and secularized. Teachers, being products of contemporary life, cannot help but reflect current cultural values, to some degree, in the classroom. The creative encounter that results in art, inadvertently then, can be reduced to a commodity, a novelty, a form of entertainment--merely an object. Henri (1984) states that, "One of the curses of art is 'Art.' This filling up of things with 'decoration,' with by-play, to make them beautiful" (p. 204). Is it any surprise that creative engagement and its resulting art are often perceived as peripheral and irrelevant to valued and meaningful experience?

The creative encounter, in the form of art is not, however, peripheral, irrelevant, or outside of ordinary or even, extraordinary, experience. Art and the creative process are closely connected to real life, as demonstrated by the theoretical framework for this research. The framework is comprised of writings by Martin Buber and Rollo May. The study's central focus deals with the connection of creativity to everyday life. Buber's holistic philosophy encompasses the total theoretical framework in that he addresses the creative person in the larger context, in relation to human and spiritual life. Rollo May's philosophy parallels that of Buber, but with more attention to specific stages of the creative process.

Buber distinguishes between the world of experience, "I- It," and that of relation, "I-Thou." The world of relation involves three spheres: our life with nature, with human beings, and with spiritual beings (p. 6). Central to his thinking is the concept of "I-Thou," which implies an attitude of respect for and acceptance of ourselves and all life. Buber's living mutual relation and genuine dialogue "elevate the quality of life to a preferred state" (London, 1989, p. 8) . The result of genuine dialogue is that "the other is affirmed as what he really is, and thus he is confirmed as a creature" (Smith, 1967, p. 27). As Buber succinctly states," All real living is meeting" (1958, p.11). All of life is infused with grace, through which we can experience wholeness and harmony.

In contrast, the world of experience encompasses an attitude of objectifying life, human beings and nature alike; Buber refers to this as "I-It." The "I-It" mindset dehumanizes and despiritualizes life, and thus, diminishes creativity. Buber states, "If I face a human being as my 'Thou'...he is not a thing among things, and does not consist of things" (1958, p. 8). Moreover, a person needs a certain receptiveness in order to grow, one that cannot be forced. Buber says, "The Thou meets me through grace--it is not found by

seeking. But my speaking of the primary word, it is an act of my being, is indeed *the* act of my being" (1958, p.11) .

Buber relates this essential act of being to the creative process of art. The process of forming an image of the relation between human beings flames the power of art. Buber clarifies that "It is not the image taken from the mind of the artist (the I) or from the other he portrays (the Thou), but of that which occurs in the encounter" (Kohanski, 1975, p.156). Thus, Buber posits that the essence of art represents relationship, the "image of the between...neither the mystery of the things nor that of the spirit...but the relation between the two" (Kohanski, 1975, p.156).

More specifically, Buber distinguishes between two classes of relation that humans establish with the environment, other humans, and with objects (Cohen, 1983, p.203) . Buber refers to one kind of relation as "realization" and the other as "orientation."

The orienting person, in relation to the creative process, is primarily interested in tangible benefits and advancement opportunities as opposed to it's intrinsic values. As such, creativity is sought for profit and gain. Thus, art becomes a commodity. Buber describes orienting persons as failing to realize experience wholly. He states, "Theirs is a substitute for life, a surface existence in which life's substance is exchanged for it's husk, to which they apply the elegant epithets of culture, religion, progress, tradition, and intellectuality" (Cohen, 1983, p. 205) .

By contrast, realizing persons embrace the creative process and art for their intrinsic values, and they experience these with all their senses. Buber explains that realization" has to do with those situations of exalted experience in life that arise in moments of intense experience and perception [and that] here we have the source of the creativity and daring of the human spirit" (Cohen, 1983, p. 204). Buber believes that the faculty of realization is strongest in the creative person, "in whom the soul's capacity to realize reaches such a pitch of concentrated energy that he creates reality for everyone" (Cohen, p. 204) . Buber acknowledges that realization cannot operate all the time; simply being human prevents this. Even the most creative persons alternate between orienting and realizing, with moments of full realization being those in which the spirit feels joy and is exalted. These moments are of course, followed by moments of orientation.

Buber's concept of the creative person finds support from May's insightful book, **The Courage to Create**. Creativity requires courage. Courage, requiring a centeredness within one's being, is the capacity to move ahead in spite of despair (1980, p. 3) . To illustrate, May describes

Cezanne, who, knowing his paintings to be of a major significance, was haunted by constant and painful self-doubt; yet Cezanne pushed on in spite of doubt and strong discouragement. May succinctly states, "Commitment is healthiest when it is not without doubt, but in spite of doubt" (p. 14) .

May proposes four elements to his theory of creative process. First, the creative act is an encounter. For example, the artist may encounter a landscape, an idea, or an inner vision, which may or may not involve voluntary effort. In contrast, "escapist creativity is that which lacks encounter" (p. 40) . The second element is intensity or absorption, having heightened consciousness, and being wholly involved in the creation. The creator often experiences joy, referred to as exalted spirit by Buber, originating from the experience of actualizing one's potentialities (pp. 44, 45) . The third element is purpose, which involves all levels of creative experience. We *can* will to give ourselves to the encounter with commitment (p. 46) . The fourth element of creative encounter is ecstasy. This describes those rare holistic moments when the subconscious and unconscious unite with the conscious to produce a "suprarational" experience (p. 49) . Ecstasy involves the total person, and to a degree, heals the split between subject and object so typical of Western thought and activity (p. 49) .

The role of unconscious dimensions of experience is integral to May's theory, particularly as the source for the creator's breakthrough ideas. The predominant feelings from breakthrough area are gratification and joy. Such insight is not random, but comes in accordance with a pattern determined by commitment and conscious effort. Part of that effort requires solitude. Purposeful separation from the forever intruding world is essential to the artist. Solitude allows insights from the unconscious to emerge. When a breakthrough does occur, it tends to strike the creator as true. The artist glimpses a new reality, and such an experience may have a spiritual quality. May finds that many artists "feel that something holy is going on when they paint, that there is something in the act of creating which is like a religious revelation" (1980. p.75) .

Summarily, May proposes that the artist's "passion for form is a way of trying to find and constitute meaning in life. And this is what genuine creativity is" (1980, p.161). Likewise, we as art educators have important choices to make regarding the quality of instruction and role modeling for students. The education we offer will have greater relevance and meaning if guided by a larger, more inclusive, and compassionate vision of all life, such as found in Buber's concept of "I-Thou."

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mentor's introduction

PATRICIA M. AMBURGY

Pennsylvania State University

Christine Morris's dissertation, "Roots, Branches, Blossoms, and Briars: Cultural Colonialism of the Mountain Culture and Arts in West Virginia," is a study of power and control in the arts. Christine asks a central question: Who owns the arts in West Virginia? Do the arts belong to the people of West Virginia's Mountain Culture, those for whom traditional art forms are part of a living culture, a whole way of life? Or do the arts belong to the people and institutions that currently market the arts as tourist attractions, displaying them at state-controlled festivals in West Virginia and selling them at tourist shops along the interstate highways?

Using cultural colonialism as a theoretical framework for her analysis, Christine examines the extent to which "insiders" (native West Virginians) or "outsiders" (people from outside the culture) presently control the cultural and economic survival of traditional forms of music, dance, and other arts in West Virginia. In addition to published materials, she draws on extensive interviews with insiders and outsiders, both the cultural artists and the arts administrators who are struggling for ownership of the arts. Her analysis of the conflicts between insiders' and outsiders' interests is significant for many reasons, not the least of which is that her interviews with the Mountain Cultural artists give them a voice in the struggle, in some cases for the first time.

Christine's research grows out of her own experience as a Mountain Cultural artist. Speaking from the position of an informed insider, her work combines scholarly analysis with personal commitment to art, art education, and social change. Her dissertation makes a genuine contribution to our knowledge in art education, one that goes beyond the boundaries of established disciplines to address issues in the world at large.

Roots, Branches, Blossoms, and Briars: Cultural Colonialism of the Mountain Arts in West Virginia

Christine Ballengee Morris, PhD

The kingdoms of Experience
In the precious wind they rot
While paupers change possessions
Each one wishing for what the other has got
And the princess and the prince
Discuss what's real and what is not

(excerpt from "Gates of Eden" by Bob Dylan)
Dylan, Bob. (1973). **Writings and Drawings**. New York: Alfred A. Knopf, Inc.

In this thesis, I examine the affect cultural colonialist institutions in West Virginia has had on the Mountain Culture, artists, arts and transference process. This is an ethnographic study. Interviews, observations, written material, and videos were used to substantiate the interviews with artist and institutional administrators. The results of the examination showed conflict and contradiction. Issues such as denial to exhibit art, stereotyping and misrepresentation of the culture and art, cultural differences, and decolonialization are explored.

By examining the lives and art of the Mountain Cultural artists of West Virginia at the close of the twentieth century, this study investigates outsiders' control of the cultural arts and ramifications of this control on the arts, artists, and the Mountain Culture. In prior studies, regional culture has been construed in simple terms as the locus of folk ideology or a set of doctrinal structures underwritten by traditional authority. In this study, regional culture encompasses material resources, value systems of community, time, place, and cultural perspectives. Culture reflects a particular history and set of socioeconomic conditions which are mirrored in the arts through style, language, and approach. This approach to the study of regional culture is in sharp contrast to prevailing works that have romanticized West Virginia Mountain Culture or dismissed it as the locus of exploitative policies imposed by agents of cultural capitalism.

This research is an ethnographic study. Written data, material culture, historical data, interviews and observations were collected and analyzed. The interviewees were male and female ranging from 35-75 years old. Mountain Cultural artists and administrators of organizations that capitalize on West

Virginia Mountain Cultural Arts were interviewed. Clifford (1986) states that the danger of ethnography is that because data are based on oral accounts, ethnography is at best "true fictions," inherently biased and incomplete. It is for this reason that triangulated inquiry was utilized as the structure in this study. Triangulated inquiry is a qualitative ethnographic approach in which social phenomena are observed in their natural setting, but supplemented with other data such as diaries, photographs, video, audio tapes, and newspaper accounts to provide a richer understanding of a complex social event (Sevigny 1978). This helps eliminate the "fiction" that Clifford states occurs when the only data utilized comes from interviews. In this study, I have utilized magazine articles and books written in the past twenty years, newspaper articles written in the past three years, films and videos made in the past twenty years, and interviews.

I interviewed administrators and staff of institutions that purport to perpetuate Mountain Cultural arts of West Virginia. The organizations are: Department of Culture and History, Charleston, West Virginia; Augusta Heritage Center, Elkins, West Virginia; and West Virginia Parkways, Economic Development and Tourism Authority, Beckley, West Virginia. The choices of institutional representatives were based on position within the institution, availability, and willingness to be interviewed.

The artists were chosen because of their artistic experience, their extensive relationship with organizations in West Virginia that perpetuate and/or document the cultural arts, and their commitment to their culture. I spoke informally with artists at festivals and meetings about their artistic experience and their involvement with the institutions under examination. The artists I selected to be interviewed are those who have worked for Augusta Heritage Center, Department of Culture and History, and West Virginia Parkways, Economic Development and tourism Authority, have experience in several art forms or have organized arts functions, are members of the Mountain culture, have been active in reformation activities, and were willing to be interviewed.

Statement of the Problem

There are two groups with opposing views and values vying for economic success in West Virginia. There are outsiders whose origins are outside the West Virginia Mountain Culture, who are in positions which allow them to instruct, judge, change and/or organize Mountain Cultural art forms. The second group are insiders, comprised of those who are born into or reared in the Mountain culture, who instruct, create, and/or create organizations based on their cultural art form. In the current cultural struggle,

the outsider has gained wide recognition as the perpetuator of Mountain Cultural arts by exploiting institutional policies that are not congruent with the philosophy of the Mountain Cultural artists. The outsider sees the insider as no longer necessary for the transference of cultural arts knowledge. Outsiders have learned to imitate the style and are now transferring their imitation to each other. An additional component in the paradigm is that this generation of insiders is not perpetuating themselves as quickly and as effectively as are the outsiders. The insiders are excluded from venues controlled by the outsiders' national network power base. Outsiders limit the insiders' access to productions, performances, and interviews. This exclusion is a method of "culturecide".

The exclusion or limited use of insiders is not the specific policy of any organization, but is an accepted practice employed by institutional administrators. Why this practice develops, who gains from this type of discrimination, what roles the outsiders have maintained in the cultural arts, and how the insiders have been affected are questions which will be explored in this study.

What occurs is not a case of taking Mountain cultural arts for display or ownership, removing the context and replacing it with a commodity value as in tourist art (Whisnant, 1983). Instead, there is pilfering of the product, redefining the content and method of pedagogy, imitating the outsider's version of the insider, and claiming the Mountain Culture as their own. It is not about objects, but about people. This is not about influence, but about intrusion. It is not about appreciation, but the redefinition by others to make a safe representation of Mountain Cultural art by eliminating the context of that art. It is not specifically about race, gender, or region. It is about the differences of values, beliefs, and traditions of cultures. It is not about style or technique. It is about the living history of a group of people and how that history relates to today. This is not about the past but the ability to understand the past and use that knowledge in the light of history to cope with and understand the past and use that knowledge in the light of history to cope with and understand conditions today.

In October 1992, West Virginia's Department of Culture and History sponsored a meeting with artists and State Festival Administrators and staff. At this meeting, an attitude of stagnation and oppression was expressed by the Mountain Cultural artists. These artists were frustrated by the lack of state support and with exploitation. The West Virginia Mountain Cultural artists expressed concerns about organizations that utilize non-West Virginian Mountain Cultural artists to represent their culture and arts and about how to reach the younger generation effectively to ensure the continuation of the

West Virginia Mountain Cultural arts. These issues, cultural colonialism, transference, stereotyping, self determination, economics and the impact of these issues on the arts will be explored in this study of ownership of the Mountain Cultural arts in West Virginia.

Previous Appalachian studies and theories have addressed the "they" and "us" issue, utilizing a colonistic theory, as I do in this study, by referring to colonialization in a historical context with writers such as David Whisnant, Allen Batteau, and Helen Lewis, suggesting that it does not exist today. Traditional historians concentrate on historical events from an above view that reflects a white male perspective. Folklorists and anthropologists, who utilize a material culture theory, often view people and objects as the same thing. This approach dehumanizes those they seek to understand or explain. The vast majority of these studies are conducted by those who are from outside the culture being examined. The anthropological concept of culture probably would never have been invented, except for the fact that the colonial theater of operations necessitated a knowledge of culture in order to control the people and to legitimize the control. Discovering, documenting, and classifying a culture confirms difference and re-confirms the colonialist's agenda. Other researchers do not take into account the oppressive activities and colonialistic history of outsiders in West Virginia; therefore, their research objectifies the culture and leads to self glorification. What "they" did for "us." As an insider, I cannot utilize the traditional historical, folkloric, or anthropological perspectives. I see culture as living, dynamic, always changing, and spiritual. I am not burdened with the self-serving folkloric notion that the culture died in the 1940's; I know better. To be understood, we must speak for ourselves. The outsiders project their biases and lack of understanding of the culture; therefore, the view of the culture at which they arrive and present is flawed and skewed.

Within the new historical approach and feminist critical pedagogy are arguments that objective research is impossible. I subscribe to both. Choices made, perspectives taken, and methods of analysis employed are naturally subjective; therefore, biases are always present. My personal experience, research, and interviews with Mountain Cultural artists and administrators of West Virginia arts institutions have led me to conclude that cultural colonalization exists within the Mountain Cultural arts of West Virginia.

Colonialism in West Virginia

Colonialism and internal colonialism are theoretically based on Marxist ideology that capitalism is the center of inequality. Although economics is a part of the situation, the theory is essentialist and reduces the complex socio-

psychological, economic phenomenon to a simple explanation. Cultural colonialism expands the colonial model beyond capitalism because capitalism is not the foundation of cultural colonialism. Cultural differences, cultural misinterpretation, cultural exploitation for economic gain serves that purpose. The dominant culture ethnocentrically creates or takes control of institutions whose stated policy is to preserve the culture through educational courses, showcases, festivals, documentation, and tourist shops. The paradox is that individuals from the dominant culture become experts and judges, who then redefine the culture and the arts by institutional policies that determine who and what will be a part of the institution. Anytime cultural arts are commodified, the arts are bound to marketing rules and are no longer controlled by the culture from which they sprang. What the institution winds up preserving is an ethnocentric vision of what it believes the culture should be rather than that which is real. Those of the institutions state they are preserving the culture; however, their attempts at preservation have inexorably altered the cultural arts and changed the natural evolution of the culture. The colonialist attempt to change culture to fit a model set forth by the colonizer and the economic exploitation of the cultural arts and artists lead to a cyclical announcement by the institutions that the culture is dying due to modernization. With each cycle, a group of old artists is discovered and marketed which seems to keep the culture on e the edge of extinction and is an excellent marketing tool to increase sales, class attendance, and tourism and to maintain institutional power.

The first stage of cultural colonialism occurs when outsiders establish art education courses to promote economic and social development for insiders. The outsiders establish themselves as experts of the culture and arts; creating non-cultural criteria to judge and exploit the art. In the second stage, insiders try to gain a share of control within the colonial institutions. In stage three, the colonizers view themselves as insiders and replace insiders with outsiders who imitate the cultural art forms. West Virginia Mountain Cultural artists are now in the final stage of cultural colonialism.

During the 1930's, those from the outside proclaimed themselves as the authority and were not challenged by the insiders. By virtue of their assumed status and accrued power, they established credibility with foundations and publishing companies. One outcome of cultural colonialism is the re-definition of goods and services which satisfies the colonizer's agenda of economic gain. For example, in the case of Berea College's coverlets, the decision to improve quality included changing the traditional patterns, and creating a "new" tradition for the purpose of marketability. When outside criteria are used, boundaries are re-established and a stratification of the cultural arts occurs. These boundaries set up a need for a

system to determine authenticity and purity, which brings about the stagnation of the arts into stereotypes. By the 1930s, the first stage of cultural colonialism was in place throughout Appalachia.

The cultural colonialism which began in the 1930s was institutionalized in the 1970s. Many political and economic factors came into play in the 1960s and 1970s which affected the exploitation of West Virginia arts. National media attention on poverty in West Virginia helped to create President Johnson's War on Poverty. Federally supported VISTA (Volunteers In Service To America) workers were sent into the area with little training or cultural knowledge (Anderson, 1993). Many counterculture youths, desiring to escape the dominant culture, also sought asylum in the mountains. Disenchanted with their own culture, these colonizers sought refuge by adopting cultures that provided relief in places that led them to find their "indigenous self" or the "pioneer within." Outsiders came to overt political power in 1976 with the gubernatorial win by John D. "Jay" Rockefeller IV of New York. The interest of the general public in West Virginia Mountain Cultural arts and socio-political movement converged and brought together groups of people with divergent agendas and cultures.

During this period, The National Endowment of the Arts (NEA), under the direction of Livingston Biddle, stressed grassroots projects and initiated the Folk Arts Program as an independent division. Grants were plentiful and were given to state agencies for distribution to communities and individual artists. The NEA was convinced by outside experts, including Sharon Rockefeller (Governor jay Rockefeller's wife), that the Mountain Cultural arts, as represented in the 1930s were quickly dying. The NEA worked hard to preserve them by funding any project that attached itself to Appalachia. West Virginia was invaded by outsiders carrying tape recorders and cameras. Their lack of knowledge of the Mountain Culture resulted in misrepresentation of the culture and the treatment of other outsiders as insiders. Festival proceeds, documentation material, and art objects were stolen. David Trend (1992) examined culture, art, education, and politics in the United States and stated that the NEA itself was a colonializer, dominating all the arts by the funding choices it made. He also argued that the NEA was overly concerned with image and used image as criteria for funding. The United States Government was embarrassed by the nationwide publicity accorded West Virginia's poverty. This embarrassment could partially explain the massive federal funding. Good public relations and a positive image were needed to repair the rent in the social fabric brought about by the political turmoil which occurred during Viet Nam War era. Altina Waller (1988) explored cultural differences between outsiders and insiders in West Virginia and stated that outsiders believed that an inferior culture was to blame for the years of

poverty and that cultural enlightenment would cure the problem in Appalachia. Cultural enlightenment and the creation of a marketable image helped motivate federal funding for West Virginia. This funding fulfilled the government's external need for self-aggrandizement without regard for the Mountain Cultural need for self determination of identity in the arts, culture, and economic opportunity.

The West Virginians, who were struggling for cultural and political efficacy, allowed the outsiders who represented themselves as experts to join them in their efforts. What the insiders didn't realize was that the outsiders' agenda was not the same as their own. The second stage of cultural colonialism occurs when the insiders decide to claim their cultural identity and efficacy within the system which unbeknownst to them, is taking the culture away. Larry Rader, a Mountain Cultural artist sums it this way:

> We let the music and culture slip through our fingers into their hands and then we have to stand around on the outside waiting to be invited back into our own music. But we've done a very poor job, the West Virginia people. We can't bitch too much. We gave it to the other people, let them come in and take it away from us. (Interview, September 1993)

Administrators of newly formed institutions defined the arts in a traditional, anthropological manner. Policies were initiated which ensured the continuation of the frozen-in-time version of the arts. Younger artists who were seeking a place in the market as well as teaching positions were not aware that their arts had been institutionally appropriated until outsiders declared insiders' art as inauthentic because it did not sound or look like the revivalist's forms. The Mountain Cultural artists found they were being judged by colonialists' standards that honored nostalgic versions and they could not meet those standards because the culture had not remained static.

The present day status of the cultural arts in West Virginia is a result of the policies and practices of the 1970s. Today, outsiders have established themselves as the authorities in organizations that promote colonialism. As an example, Augusta Heritage Center in Elkins, West Virginia, utilizes instructors born and raised outside the culture to teach Mountain Cultural arts, although knowledgeable insiders are available and qualified to teach (Blevin, interview, September 1993). This institution utilizes insiders to validate its cultural standing in order to receive grants from the state or the NEA. The outside instructors are hired each year according to how many points they accumulate during their employment: the more the better. They receive a predetermined number of points for good evaluations, high

workshop attendance, and they receive fifty points if they bring in a "real" West Virginia cultural artist for the afternoon. This show and tell attitude is an example of how Augusta Heritage views the culture and people which it exploits. By what can only be described as a lack of ethics, Augusta ignores the traditional, oral, and cultural method of transference and promotes a material culture attitude toward the ritualistic format. Changing the process of transference, the use of outsiders, and stereotyping the arts to meet Augusta Heritage Center's representatives' financial goals has resulted in a redefinition of the Mountain culture. The institution has established itself as the cultural arts expert, and through a hegemonic process, nationally perpetuates its version of the cultural arts as inclusive.

The final stage of cultural colonialism occurs when the outsiders view themselves as insiders and the insiders' culture is reduced to a style and/or a historical memory. The institution's representatives interdict the artists who do not agree with them by branding them as inauthentic. This keeps the artists from posing a threat. The Mountain Cultural artists who choose to ignore the colonial situation and cooperate with the institutions are supporting institutionalized colonial policy. In Ward Churchhill's examination of the colonialization of the Native American, and as a Native American activist for self determination, he concludes, "in advanced colonial settings, the colonized are convinced to administer and impose on themselves the policies and regulations set forth by their colonizers"(1993, p 380). The participation of the colonized insider in governing and outside power over the insider brings up the question, how is colonialism maintained? According to interviews I have conducted with Mountain Cultural artists and administrators of art institutions, I have identified the two following means of maintaining cultural colonialism in West Virginia: institutional authority and cultural stereotyping.

Those in authority decide who and what will be included in the overall view of how the culture is seen and presented. Their judgments re-define the arts and the culture. Those who are judging the arts and crafts are not insiders, which may explain why many insiders are excluded. The older traditional craftspeople will probably not pay much attention to the Parkways; the danger lies in what will happen to the younger ones now, and in the next generation, as they try to accommodate themselves to the Parkways ideal. When Blevin(1993) was asked why outsiders are used to teach West Virginia Mountain Cultural arts, she stated that people of the culture were not needed to teach the arts, just good teachers. Whisnant (1983) concluded from his research of the historical intrusion in Appalachia that this attitude is a failure to understand the culture. The outsiders' flawed understandings of the social

structure, intellectual habits, manners, and economic arrangements are not congruent with the actual culture.

It is necessary to understand the consequences of cultural colonialism to determine needs and methods for decolonialization. The institutional representatives emphasize heritage which places its representation of the culture in the past. Having experts from outside the culture teach the arts communicates that the culture no longer exists. The culture and arts have been diluted to a style. The Mountain Cultural artists define their culture and arts as traditionally based but expressed in their time and place. The Mountain Cultural artists want absolute autonomy over their culture and arts. Many cultures are in the process of post-colonialization which espouses an inclusion of multiplicity. If West Virginia is to overcome a paternalistic state, the artists must pursue strategies and courses of action that will lead to decolonialization. This will not mean the preservation of a romantic status quo. The Mountain Cultural artists must control the direction of change and the identity of their beneficiaries. For a cultural revolution to begin, the oppressed must first know they are oppressed and then employ methods to counter the oppression (Trend 1992). What methods are needed and who will take part in the revolution? Those entrenched in the hegemonic establishment are sure to contest. Change means loss, and loss will be resisted.

To liberate oneself from oppression is to unite in solidarity, break the silence, take responsibility, make a commitment to work for change and to value diversity within the culture. Resistance to the hegemony is in its formative stages. There is a growing realization among the Mountain Cultural artists of what has occurred and is occurring. They realize that it is up to them to resist further advances. The form this resistance will take is less clear to them than the realization that change is necessary. The insiders are no longer as firmly in the thrall of the outsiders as they once were. They are aware of their lack of participation in the economic benefits to be derived from the performance and sale of their art. The outsiders have taken the spirit of West Virginia Mountain Cultural arts and with their eschatological approach have stagnated and pickled the arts instead of preserving them. Their replacement is a pre-packaged, pre-fabricated culture with easy to read directions: you, too, can be a West Virginia Mountain Cultural artist.

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mentor's introduction

ELIZABETH GARBER

Penn State University

I am excited about Jill's thesis on issues surrounding Native American art in a museum. It is well conceived, signigicant, and timely. Non-Native american art in a museum. Non-Native American scholars in the arts and humanities are becoming more sensitive to the complexity of contemporary Native American issues. Recent legislation concerning artifacts in museums has helped make the world outside Native America more aware of the different contexts for understanding and valuing these artifacts. Issues of who speaks for whom and when are closely related to who teaches whom. While attending the Native American Art Studies Association meeting, Jill recently witnessed just how controversial these issues are. She returned with stories of impassioned soliloquies and heated debates. This is why I say her study is timely. Its careful conception, as the study of one museum (with a situating of this museum within others) helps insure its significance. The Iroquois Museum, in allowing her to explore the close association of Iroquois curators with those not of non-Iroquois heritage, is particularly appropriate. While it has relevance to education, it is education in the broader sense that I believe is encompassed by the humanities, for her study is very much involved with culture and art. It has the potential to offer groundbreaking insights at a fertile moment into the understanding and re-valuing of Native american artifacts and contemporary cultures.

Jill has spent a significant portion of her studies at Penn State working with Native American culture and the arts. She has studied the art, culture, history, and education of numerous groups, particularly those in the northeastern U.S.. Her academic expertise and inherent energies are enhanced by a professional background in museums. It has been a pleasure working with her as well as a privilege. As a student participant myself in the Graduate Research presentations, I am particularly pleased to again be a part of this ongoing tradition, and thank Steve Thunder McGuire for his energies in stewarding it.

Issues of Education Surrounding Native American art at the Iroquois Indian Museum

JILL HOFFMAN

Issues surrounding Native American art include how to define Native art and its artists. Such issues are not merely the source of interesting philosophical debates. These matters have had to be handled within our judicial system resulting in laws that, for example, mandate the ways in which museums are to acknowledge and act upon requests for the return of certain objects held sacred by Native communities. For instance, the Indian Arts and Crafts Law attempts to protect Native-made arts and crafts from non-Natives who tried to cash in on a billion dollar industry. These legislative actions suggest that Native Americans endure a unique relationship with federal authorities directly because of their art. The economic tie between Indians and art involves a history of intervention by museums, anthropologists, philanthropists, and art educators. These same entities have helped to create our perceptions and definitions of Native art and the market within which such exists. While Native art has been created by Native Americans it has often been controlled by non-Natives.

Native and non-Native curators, gallery owners, critics, and others express varying opinions about how to define Native art. Some would say that Native American art is only that which is old. There exists a blur between the boundary of anthropology and fine art, some objects having endured an aesthetic shift. The popularity of collections of Native objects and the pastiche of "Native American" patterns and colors utilized in contemporary design reveal the romanticized popular notions with which we regard Indians.

Within such a market, Indians are perceived as significant only in that they are the fabricators for such collectibles--valued more is the object as souvenir of the "noble savage." Perhaps the popularity of photographs by Edward Sheriff Curtis, for example, suggests that the image of the Indian of the past reinforces our collective impression of what an "Indian" is. Such images and ideas help to keep our understanding of Native people located and frozen in the past. Enculturated stereotypes of Native people, reinforced by media and popular culture images, do not encourage us to confront the reality of contemporary Indian lives.

Debates which surround Native American art are not the only controversy within the Native art arena. Persons who are of Native American heritage who are also artists find themselves in the midst of various debates. Some would argue that the true Indian artist is one whose creative efforts

reflects their tribes particular aesthetic forms. Others would argue that the "real" Indian artist is the one who produces work in the style associated with Dorothy Dunn, who, as an art educator, instructed Indian students in painting in Santa Fe in the 1930's. Still others would claim that the true Native art reflects the break with tradition usually associated with artists Fritz Scholder and T. C. Cannon during their tenure with the Institute of American Indian Arts. Still others believe that Indian artists are those easily identified with the Santa Fe Market or that their work should reflect "Indian themes." Individuals of Indian heritage who as artists work in contemporary forms of expression have variously experienced displacement as they are categorized according to their heritage. The effects of such debates about defining Native art and artists is revealed in the experience of native photographers. As Rick Hill told me, as recently as twenty years ago he could not get into exhibitions of Indian art because photography was not considered an "acceptable" category for Native American artists.

It is within this context of debates that I began my research into educational issues which impact the interpretation of Native American art. It soon became evident that museums have historically contributed a great deal to the ways in which Native American art and people are defined. Also, the emergence of Native museums makes the institution a common resource among Native and non-Native persons who try to make Native culture accessible. Because of the current debates surrounding Native American art, the history of relationships between museums and Native communities and the current challenges to museums by those who have been historically excluded, I wanted to know more about how non-Natives attempt to portray a culture outside of their own experience, and how Native persons regard the efforts of non-Natives as they seek to portray Native culture.

Through a committee member, Dr. Victor Dupuis, Mohawk, Professor Emeritus at The Pennsylvania State University, I became aware of the Iroquois Indian Museum in Howes Cave, New York. The museum, located near Albany, New York, in what was originally Mohawk territory, is an anthropology museum which collects and exhibits contemporary Iroquois art. The museum was established, and is staffed and managed by non-Iroquois persons with the exception of a single Iroquois staff member and several Iroquois board members.

"Iroquois" is a word, originally used by the French, which refers to the people of the Six Nations Confederacy, specifically the Mohawk, Oneida, Onondaga, Seneca, Cayuga and Tuscarora. Collectively, these people call themselves "Haudonosaune," the people of the Longhouse. The Longhouse refers to not only a housing structure but to an organized

practice of beliefs and ceremonies. The Iroquois Indian Museum seeks to present the art, history and anthropology of all the nations of the Iroquois.

Located in Schoharie county near Cobleskill, New York, the museum is situated in one of the most rural and low income areas of the state. Visitors to the museum are primarily from two groups: tourists and schoolchildren. The museum is located near Interstate 80 adjacent to a popular tourist site, Howes Cave. Many fourth grade and seventh local history, which many interpret to mean the history of the Iroquois.

The Iroquois Indian Museum exhibits contemporary Iroquois art and also displays a variety of historical and archaeological objects. Educational activities show similar ties to other museums: a video installation, which presents Iroquois discussing their work; a children's museum which is utilized along with the main gallery for a variety of school programs including storytelling, programs about lacrosse, and experiences with artists materials; artist demonstrations; and lectures. The annual Iroquois Arts Festival allows the public to speak with and purchase art from some of the most well-known Iroquois artists and to enjoy Native music and the opportunity to see Iroquois dancers of which there are several internationally known groups A nature trail is the focus of the museum's programs on Iroquois cosmology and ethnobotany.

I began my study by conducting interviews with the staff of the Iroquois Indian Museum as well as two board members and four Iroquois individuals. For context, I visited other Iroquois-managed museums, all of which are in New York State. These include, the Seneca-Iroquois Museum in Salamanca, the Oneida Cultural Center in Oneida, and the Six Nations Museum in Onchiota. Unlike the Iroquois Indian Museum (hereafter referred to as IIM), these tribal/community museums managed by Iroquois persons exist as cultural and historical resources for people within the local Iroquois community. The Iroquois Indian museum exists to educate non-Iroquois about Iroquois culture.

Museums are currently challenged with a variety of problems which involve how to address the demands put forth by those cultures, communities, and individual artists who have been excluded from dialogues, exhibitions, and scholarly acknowledgment. My personal interest is in those issues which surround Native American art, culture and people. Of most interest to me is the realization that even as advanced as we may perceive ourselves to be late in the twentieth century, our American society still relates to Native communities in ways that seem archaic. I am both fascinated and troubled that legislation is still created which effects Native people directly

because of their art, culture, religion, and home lands. In many ways, non-Natives, myself included, have more to learn and understand about Native Americans. Museums are possibly one way in which such learning can occur.

My study on the IIM was begun in wanting to know more about how Native art and culture is presented and discussed within the context of a museum. In the interviews, I asked questions to which answers would be of interest to me, and hopefully other non-Native educators, in trying to interpret Native art. The interviews within which I participated were conducted from a generally informed study of the history and issues of Native American art, culture and museum relations. I also wanted the opportunity to speak with Native persons directly to find out their thoughts on how Native art, culture and people are presented within a museum.

Those who participated in this study include: Michael Butler park manager for the IIM: Dave Fadden, Mohawk, educator at the IIM: John Fadden, Mohawk, co-manager of the Six Nations Museum, a family operated museum in Onchiota New York; Dr. John Ferguson, chair of the IIM board and former professor of anthropology at SUNY Cobleskill; Paul Fleishman, board member at the Museum; Cr. Christina Johannsen Hanks, founder and former director of the Iroquois Indian Museum; Richard (Rick) W. Hill, Sr., Tuscarora, artist and museum professional, currently special assistant to the director of the National Museum of the American Indian; Colette Lemmon, assistant director of public programs at the IIM; Catherine Raddatz, assistant director of business for the IIM; Stephanie Shultes, assistant director for anthropology at the IIM; and Mike Tarbell, Mohawk, former educator at the IIM. The questions that I asked reflect my interest in knowing more about how Native culture is portrayed at the IIM; how Iroquois persons perceive efforts of non-Native educators; and visitor expectations within the museum.

After conducting taped interviews with all of the participants, I then transcribed the conversations and provided each participant with a copy so that they could review their comments. With only one exception, Mike Butler, the interviews are reproduced in full text within the dissertation and a review of these conversations reveals a variety of concerns and issues which relate to educational efforts in presenting Native American art at the IIM. In speaking with the museum staff and the Iroquois persons who participated in my questions, several issues became evident. While my interest was upon the educational aspects of the museum, the insights gained through the interviews and observations of programming are points which I think are applicable to other museums which would exhibit Native American art. These have implications for how we teach about Native art and culture, and the knowledge that we impart about such entities. Generally, issues which I

became aware of have to do with communication between individuals, cultures, visitors and museum staff. I have described the issues raised by the participants according to eight categories.

1. The General Nature of Museums. The utilization of a museum to teach about Native art and culture is not an unusual practice even within Native communities. Many tribal museums re located within Indian communities and serve to teach about Native culture, history, and language. The IIM exists to teach non-Natives, primarily about Iroquois art and culture. What is important to note regarding this study and the IIM is the way in which the IIM emphasizes the present and not the past in the way that many mainstream museums present Native American culture. While historical and archaeological aspects are utilized, indeed necessary, to further understanding of specific aspects of Iroquois life, the IIM's emphasis upon the present, the contemporary people, helps visitors to begin to reformulate their understandings about Native persons. In the IIM, the Iroquois, and all Native Americans, are presented to the public as part of living, viable, contemporary cultures and not as specimens of the past.

2. The Museum as a Resource. The IIM is not merely an exhibition space for art and other objects. For Iroquois artists, and many of their families, the IIM is a major marketing tool for their creativity which in turn helps to provide income. The IIM is a link between other museums and collectors and the many Iroquois artists who have been largely ignored within the Native American art circle. Many persons think of only the Southwest and its market when considering Native art, but for the Iroquois artists who seek to present their creative efforts the IIM has provided, for some, an access to others who want to know more about their work. The museum also provides for interaction between the Iroquois artists and the buying public through the annual arts festival held at the museum. So, more than just providing an exhibition schedule, the IIM plays a role in the marketing of contemporary Iroquois art.

3. Problems Encountered by Iroquois (Native) Staff. Of all of the comments that were shared with me in the interviews conducted in 1994, I was most interested in those that had to do with the ways in which Iroquois staff were affected by visitor comments and the working conditions of being at a museum. Romanticized attitudes about how Native people are have created a Pan-Indian mythology in the minds of many Euro-Americans. Expectations of visitors seriously impact upon the learning that can occur. Consistent expressions of erroneous beliefs, and insensitivity on the part of visitors who literally ask to see "real" Indians, tipis, and feathers, has proven to be too overwhelming for the Iroquois who work on staff at the museum. A

high turn-over of Iroquois staff is a problem. In part because of loneliness for family and community (the museum is not located near any of the Iroquois communities), Iroquois staff often leave to return home because they feel like they are on exhibit. But Iroquois presence is valued and considered a needed aspect of museum education at the IIM. A possible solution for this, according to Rick Hill, is in hiring Indians as guest curators or consultants. Hiring native persons affirms lived culture as a worthwhile form of knowledge and expertise.

4. The Museum Audience. Visitors to the IIM seem to expect an encounter with "a real Indian" and appear to be disappointed when such does not occur. Comments from participants suggest that visitors bring with them to the IIM a wide array of misinformation concerning Native people and their histories. Staff are challenged in how to manage the fascination that visitors have for Indian cultures and at the same time challenge visitors' thinking regarding Indian people. Helping visitors to break old attitudes, stereotypes and assumptions means challenging many romanticized notions which many non-Natives hold about Native American people. Other challenges to this museum include having to be selective with information shared with certain visitors. For example, not everyone seems to be able to understand the concept that for certain Iroquois artists the materials with which they work, such as clay and stone, are considered to be literally alive.

5. Educational Tools/Resources of the Museum. The IIM utilizes informational and learning resources in ways similar to other museums. However, the utilization of aspects of contemporary Iroquois culture to provide understanding of contemporary Iroquois art is of special interest. Likewise, the exhibition of contemporary Iroquois art is the main access utilized by the museum to help visitors begin to understand the realities of contemporary Iroquois life. The art within the museum is not considered solely out of context. The museums presents other events and activities so that visitors can more easily understand the content of much of the Iroquois art it presents. Opportunities to interact with Iroquois staff and artists allow visitors to ask their questions and receive information directly from the Iroquois individuals at hand. This also raises the point about authenticity and the experience that visitors have when they have the opportunity to speak with Native individuals. Several of the non-Native staff commented on the difference with which visitors respond to staff depending upon whether they are Iroquois or non-Native. My impression was that this was especially true for children who visit the museum, i.e., that it is an exciting experience to meet "an Indian." The challenge then is how to maintain an atmosphere of respect towards the Native persons who work at the museum while at the same time try to direct non-Native curiosity and comments.

6. Iroquois (Native) Voice and Participation. As a museum, the IIM could not be easily duplicated elsewhere. A major part of the success of the museum lies in its years-long history of communication between the museum founders and several Iroquois individuals. The ability of Dr. Johannsen Hanks to create a relationship that included the skill of listening is key to the existence of the IIM. Through board participation, staff, and interns the IIM is aware of and responsive to the opinions of many Iroquois communities. Iroquois visitors to the museum are asked for their opinions and the staff responds in a variety of ways. For example, rewriting label text or even adding an additional label, if necessary, to express another Iroquois viewpoint regarding an idea or object on display would not be an unusual response. This is not to imply that all Iroquois agree with all that the IIM says or does. But the ability of the museum staff to listen to an communicate with Iroquois persons is vital to its attempts at presenting Iroquois culture. The museum is also challenged in how to remain neutral. Because it does not focus on a single nation among the Iroquois and rather tries to emphasize all of the Iroquois, the museum is able to stay clear, for the most part, from factions and political controversy which may be circulating among the Iroquois communities, and the museum is sensitive to issues about the ways in which religious matters are discussed and presented.

7. Complexities of Accessing Iroquois (Native) art. To begin a presentation within any museum on even one Native culture is a tremendous task. The richness, depth and intricate complexities of presenting the Iroquois culture alone is a major effort. No one museum can say everything about a culture. Indeed, as John Fadden told me, a museum can reflect culture but it cannot contain it. Therefore, the IIM presents a reflection of contemporary Iroquois culture and lives through the contemporary art that it displays. But a single visit to the IIM cannot fully answer all questions or erase all stereotypes. The commitment that the staff expects from a core of volunteers cannot be assumed lightly. The knowledge to be developed is broad and an investment of time and effort towards educating staff, volunteers, and visitors is not insignificant. There is much to learn about the reality of Native lives and the commitment to learning accurate information is a commitment of time.

8. The Main Educational Goal of the Museum. Across the board, according to all participants, the perceived goal of the IIM is in the attempt to erase stereotypical attitudes about Native American people. For Dave Fadden there is the need for people to know that the Iroquois are still here. The IIM hopes that it can provide visitors with knowledge and understanding of Iroquois lives and it uses contemporary Iroquois art to begin that process.

Stereotypes and misinformation come from many sources. As Rick Hill told me, Native people who seek to provide accurate information about Indian realities are fighting "Toys-R-Us and Hollywood." But museums may be an eventual positive resource for changing the false impressions that many people have regarding Native lives. This problem of stereotypes seems to pervade over everything at the museum. Indeed, the mission of the museum is to inform visitors that Indians, specifically in this case Iroquois, are not located in the past.

In this paper I have tried to suggest the content of the interviews that I was able to conduct during my study at The Iroquois Indian Museum. Space does not allow me to fully express the content of the interesting and insightful comments made by the individuals who gave generously of their time in answering my questions. I think that the interviews conducted for this study are of great worth and interest as educators and museum personnel attempt to teach ourselves, students, and our museum audiences about Native culture.

For me, this experience has suggested several questions regarding art education in general. What Pan-Indian beliefs do we perpetuate in classrooms and in galleries? In addition to our skills in studio production, criticism, and art history, have we also developed skills in listening and questioning with respect? Are we who are non-Natives willing to suspend our own attitudes and beliefs about Indians to learn the realities of their lives and the context from which their art is regarded? Are we as educators willing to acknowledge our practices of art education which have been insensitive, especially in regards to the creation of objects which relate to Native religions, and take the time to accurately re-educate ourselves towards the purpose of presenting accurate information to our students and museum visitors?

This is a moment in history in which museums are being confronted by those usually excluded. Like other marginalized groups, Native Americans are also asking that their voice be heard in affirming who they are. Museums can be a strong starting point for the eradication of stereotypes if patience and sensitivity are utilized. Through this experience what I have learned, and want to share, is a sense that while many Native persons seek to have us listen, they are also willing to invite us into a dialog. Perhaps we are only in the beginning stages of a new paradigm, which no doubt will be constantly reworked, but it derives from such a beginning that the possibility exists for creating an understanding between people.

mentor's introduction

RONALD N. MACGREGOR

University of British Columbia

To claim the role of mentor in the case of Gudrun Helgadottir is, I fear, something of a false pretense on my part, for I seem to learn as much from her as she does from me. I have known Gudrun since she came to this university in the 1980's as a Master's student. I do take some of the credit for persuading her to stay on to do doctoral work.

Gudrun has brought together her interests in Icelandic education, in crafts (not a word that has had much vogue in North American art education lately), in history and historiography and in feminism, to create a dissertation that is as illuminating as it is informative. But her impact at UBC has by no means been confined to the quality of her writing. She has been a leader and an inspiration to her fellow graduate students. For her, the mentoring role has already begun; at the official outset of her career at the post-doctoral level, she can already look back on several years of being an example to emulate. She is an international art educator, in personal experience and in academic perspective.

In the Family? The Inter-relationship of Art and Craft Teachers.

Gudrun Helgadottir

Note: In this paper names are treated according to cultural norms so that Icelanders are referred to by first name first and listed alphabetically under their first name.

Introduction

The way in which the visual arts are defined and designed in formal curricula as school subjects varies throughout the world. The Nordic countries have an elementary school curriculum tradition in which art has cousins; textiles and wood and metalwork. This grouping is closer to the British model of art and design and to the current art, design and technology than to the prevalent tradition in North America where a schism exists between fine visual art and industrial art, or technology. The contemporary configuration of the subjects such as their degree of integration varies between individual Nordic countries. For instance, Norway has fully integrated art and crafts into one school subject called forming, whereas Iceland has three distinct subjects which share a name and official curriculum goals. A basic assumption in the formal curriculum is that the three subjects are related branches of a family tree of school subjects (Adalnamskra Grunnskola 1977, 1989, Nordic Art Teacher Union 1987, B.C. Ministry of Education 1985, Washington State Technology Education Curriculum Development Project 1990).

In this paper I discuss on one hand the curriculum identity of the subjects that is suggested by the formal curriculum, and on the other that which teachers of the subjects assume. It is widely recognized that the formal and lived curricula are separate but related entities (Eisner 1982, Goodlad and associates 1979, Zais 1976). The curriculum identity that the teacher assumes is crucial in understanding the relationship between formal and lived curricula as the teacher is the mediator between the two levels. The importance of this is underscored by studies which show teachers as either rejecting (Dow, Whitehead & Wright 1984) or actively adapting and developing curriculum to the extent that they can be seen as having a personal curriculum (Barone 1983, Berliner 1984, Doyle & Ponder 1977, Fullan 1982, Gray & MacGregor 1987). My discussion here is limited to the relations between the school subject cousins; art, textiles and wood and metalwork. My concern is how the school subject art and crafts in Iceland

relate or do not relate to one another. This relationship is manifested on one hand in curriculum documents and on the other in the life histories of art and craft teachers.

Overview of the Study

This paper is based on my dissertation that goes by the working title "The meaning of the subject; Art and craft teachers' curriculum identity as reflected in life histories". The data, or evidence, as the historian would have it, is from three main sources;

* Oral testimony in the form of professional life histories elicited through interviews.
* Documentary evidence--mainly curriculum documents, education acts, journal articles, textbooks and other instructional material.
* Objects produced in the context of teaching and learning or using the skills and knowledge generated through the subjects.

The first category, the oral testimony, forms the bulk of my evidence and the other two are complementary.

By curriculum identity I mean the professional identity conferred on the teacher by the subject he or she teaches. A school subject is not simply a curriculum construct. It also encompasses a community of individuals engaged in its practice; students, parents, advocates and teachers. Teachers form the core of this community through their sustained commitment and involvement in the subject. This condition also makes them the most logical choice as informants for a historical study that seeks to go beyond the printed remains of educational discourse. This is, in part, inevitable because that discourse contains a resounding silence about art and craft.

To document this history I invited certified art and craft teachers in Reykjavik, Iceland to be interviewed about their lifelong relationship with the subject they chose to teach. In the selection I ensured representation from all three subjects, ranging from the first cohorts of certified art and craft teachers to the latest, men and women, from those specializations where both genders are present.

The purpose of the interviews was to document the lifelong relationship that teachers have with their chosen subject. Each interview opened with an invitation to describe the teacher's first memories of the subject at home or in school. The teacher was asked to proceed chronologically from these early memories to the present day. In most cases

a narrative unfolded without my prompting, but the interviews were semi-structured in that I ensured that certain predetermined topics were discussed. For instance, I almost invariably had to ask the teacher to state the rationale for the subject, and its value for students. Analysis of the interviews focuses on the effects of gender and subject specialization on the teachers' curriculum identity.

Curricular Traditions

Documentary evidence such as curricula and published educational discourse suggests three traditions of art and craft as we know the subjects today; the vocational, the pedagogical and the aesthetic.

The vocational tradition is different in Iceland than in other western societies because of the low level of industrialization throughout our history. The Icelandic economy is still resource rather than industry based and although vocational rationales surface in the educational discourse, their material base is in the trades rather than industry. Textiles are an exception here, in that this subject had the vocational relevance of preparing girls for the role of a housewife (Gudrun Helgadottir 1993, 1991, Petterson & Asen 1989).

The aesthetic tradition refers to curricula rationalized on the creation and appreciation of art and crafts. I subsume folk and fine arts under the label of aesthetic tradition. It differs from the vocational in that, its rationales are not job-related but rather related to perceptions of the quality of life. The romantic notion of the artist as genius, the artist as outside social and familial relations as well as the notion of morally beneficial effects of art appreciation are tenets of this tradition.

The pedagogical tradition arose when proponents of mass education were faced with the task of devising and implementing curricula and instructional methods for large groups of lower class children. In this framework the school subjects had precious little to do with art or craft as practiced in the cultural context. Rather they were conceived as having pedagogical value contributing to the overall development of the child. This value was articulated by pedagogues and transmitted by teachers in schools. In the process art and crafts were transformed into school knowledge which is distinct from common knowledge. This is part of the legitimization pattern of schooling.

It is important to note that art and the craft subjects have differed from the outset. The official curriculum rationales may have become progressively

more similar, but the subjects are steeped in different traditions-- art in the aesthetic, craft in the vocational.

Historical Context

The public elementary school system in Iceland is relatively young by European standards. This is due to the predominantly rural character of Icelandic society until the early 20th century. Up to that point, Iceland was a traditional, semi-feudal farming society. Public elementary schools were founded in towns in the late 19th century and the first public school act passed in 1907. Drawing and crafts were taught sporadically from the early schooling attempts but depended on the interests and abilities of individual teachers. Drawing was made compulsory in 1926 and crafts--that is textiles for girls and wood and metalwork for boys, were mandated in 1936.

The first specialist teacher training program in wood and metalwork was founded in 1939 as the first program of instruction of the School of Crafts. A program for art teachers was added a couple of years later, then a training program for textile teachers in 1947. All these programs were initiated within the School of Crafts, which today is the Icelandic College of Art and Crafts. The craft teacher training programs were moved to the Teachers' College in 1951, but the art teacher training program remained with the art college until 1986. This institutional shuffle, which apparently was a matter of resource management rather than educational rationalization, has had lasting impact on the profession (Althingistidindo 1947, Lydur Bjornsson 1981, Bjorn Th. Bjornsson 1979, Bjarni Danielsson, Gudrun Helgadottir and Skulina Kjartansdottir 1982).

The status of the subjects within the elementary school curriculum is best described by noting that they are universal, that is compulsory for all students in grades 3-9. They are to be taught by specialists in specialized facilities. Basic materials are provided to the students free of charge. The current time allotment is 180 minutes per week for the three subjects combined, and they should be part of an integrated curriculum in the primary grades (Adalnamsskra Grunnskola 1989, Vidmidunarstundaskra 1993).

Despite this sizable allotment of instructional time and resources, the subjects are not central in the curriculum. They are not part of the national assessment of graduation requirements from elementary school, nor does school based assessment in art or craft in any way affect students' progress through the grade levels of elementary school. In general parlance, the subjects are deemed beneficial but not essential.

Curriculum Identity

The interviews suggest that art and craft teachers have developed different curriculum identities, and that difference cannot be readily related to the traditions discernible in official curricula. It can better be explained by reference to the dichotomy between the private and the public spheres. The idea of human society having separate spheres of public and private is quite central in western thought and can be traced back to the ancient Greek concept of the oikos and the polis (Rosenberg 1982). The Marxist notion of productive and reproductive spheres is a parallel characterization. This dichotomy has been wanting in many ways (Ehlstain 1981). Despite its flaws it is illuminating in this case.

Both art and craft teachers professed a deep need to make things, to produce objects. The context of that production differs. Art teachers identify with artists and the world of professional artists and exhibitions. Gratification is received from the acknowledgment of an external public such as gallery owners or attendees, consumers and critics. Craft teachers identify themselves with the handiperson, the person who can fix and make things about the house. Art teachers identify with a role in public life, whereas the craft teachers, men and women, focus on the private or domestic life.

The artist-teacher identity that the art teachers assume is based on a notion of the male artist's professional life with its need to compartmentalize public and private spheres. Art is made in the studio, where the artist works uninterrupted. It is a place of work in a public rather than private sense. Many of the art teachers I interviewed rent studios, but most were torn between family, teaching and artmaking and found it hard to spend any time producing art in the studio. Whereas the art curricula have followed the aesthetic rather than vocational tradition, the art teachers live by a concept of the artist's vocation.

The craft teachers, men and women, found ways to satisfy their need to produce crafts that harmonized more with their family responsibilities. They rarely had a work space separate from their home. Their workshop might be in the basement or in the garage, but on the premises of their home. The presence of their children or other family members was seen as integral to the project rather than an imposition. In some cases family members worked together, for instance on building a house and in other cases family members had to be on hand for fitting of clothes or to try out techniques to be taught. The ability to enhance personal relations by the gift of crafts was an apparent gratification for the craft teachers. Where the curriculum suggests a

vocational relevance to the productive sphere the teachers have a domestic or reproductive sphere orientation.

Conclusion: Distance Between Close Relatives

I mentioned earlier that the curriculum rationales for the three subjects have been converging. More precisely an emphasis on creativity had been extended from art to crafts and objectives relating art, design and craft were added to the art curriculum. That is, the boundaries of the vocational and aesthetic traditions have become blurred. Furthermore, explicit demands for integration were made in the 1977 curriculum. This was part of a general trend toward subject matter integration (Namskra fyrir barnaskola 1950, Adalnamskra Grunnskola 1977, 1989).

In practice the art and craft subjects have not integrated and teachers did not seem keen on the idea of integration. They honor an ancient Norse proverb that stipulates a certain distance; let there be a brook between friends, a river between relatives. The explicit reasons teachers gave me for the lack of art and craft integration were mainly institutional constraints such as timetabling, physical space limitations, difficulty covering the curriculum within the time allotment, lack of planning time, etc., but other comments revealed underlying reasons. Firstly, groups perceive their subject as marginal: they are afraid to lose any further ground through integration. The main assumption is that any movement will further erode a curriculum base already perceived as weak.

Secondly, and undoubtedly related, is a basic distrust or even dislike of the other cousins. This stems from their different upbringing and differing traditions. Art teachers were traditionally trained in an art college of education. Art teachers characterized craft teachers as unlike them, as being more conformist, less creative, not artistic or aesthetically inclined. The sentiment was echoed by craft teachers' belief that art teachers are culture snobs. Wood and metalwork teachers did not have much respect for "the women" and in this context that always means textile teachers, whom they see as conservative old maids. The textile teachers have difficulty relating to the wood and metalwork teachers because of a perceived lack of professional commitment, particularly to curriculum planning and cooperation. All parties go about their business resolutely ignoring their poor relations. This of course does not help their marginal status and effectively blocks any

concerted effort at advocacy, and much curriculum development is impossible in such a besieged atmosphere.

The relationship mapped on the curricular family tree is not borne out in the life histories of art and craft teachers. This is an example of how we as researchers of curricula and instruction must bear in mind that we are not simply researching concepts, but the manifestation of concepts in the practice of people.

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mentor's introduction

RONALD N. MACGREGOR

University of British Columbia

Mia Johnson is one of a new breed of art educators, for whom the computer is not just a sophisticated problem-solving device, but is instead one manifestation of a whole new way of living, thinking and reflecting. Her Master's thesis made it quite clear that the language my generation had grown up with was simply inadequate to describe the processes or evaluate the products of computer artists. The taken-for-granted attitudes that she has developed as a member of this "new breed" have given both of us a new appreciation of how the adviser-student relationship may be defined.

While, even in traditional settings, one expects to see some exchange of readings between student and adviser, as both come to grips with the dissertation topic, in Mia's case I can honestly say that I have been given more to read than I have assigned. The result has been, for me, the unusual sense that Mia's dissertation will in some ways reflect my own efforts to grapple with an area that I still only dimly understand.

In situations where I am often stumbling to catch up, the role of mentor is, then, something less than authoritative. Nevertheless, I can at least draw on fairly extensive past experience with graduate students in identifying Mia Johnson as an art educator of promise, whose work is on that new frontier where technology and sensibility are continually redefining each other, and where, it is not too fanciful to say, new directions in the field are likely to be set.

Computer Artists: A Study of Influences on Their Artistic Development and Production

Mia Johnson

I have worked in the field of art education for 26 years. I worked first as a secondary art teacher, then as an artist and art reviewer, and currently as a university art educator. I returned to the University of British Columbia to do graduate work in 1990. For the past ten years, I have been interested in how images are constructed on a two-dimensional surface. After painting imagery myself and teaching art to secondary students and adults, I studied how children make pictures. My findings were published in two books for parents, **Teach Your Child To Draw** and **Understanding and Appreciating Your Child's Art**.

During my first year of graduate studies in the Master's program, I examined the visual and neurological processes that occur during the artistic process of translating an object or scene onto a two-dimensional surface. A theoretical model was later published in Visual Arts Research 19(1), 1993. In the second year of my Master's program, I became interested in how 2D and 3D images are created with computer technology. Investigating computer graphics procedures allowed me to begin studying the theories of vision and cognitive processes that are embedded in the software and hardware itself.

Although perception and cognition have been ongoing interests, for my thesis topic I decided to focus on the kinds of terminology used in the two fields. I compared 9000 terms that are used in art education and in computer graphics to describe the appearance and construction of visual images. Dr. Ronald MacGregor was my supervisor. In this study, I analyzed the elements and principles of design as they are taught in traditional art education, and examined the extent to which they are appropriate for an aesthetic model in computer graphics. A paper describing this research will soon be published in Studies.

I am currently in the Ph.D. program for Curriculum and Instruction in art education, where I also teach computer graphics and elementary art education. I have been very fortunate in linking my interests. For example, my work at U.B.C. has allowed me to attend such professional computer graphics conferences as the Virtual Worlds Symposium and SIGGRAPH. My academic work has included doing 3D animation with Wavefront and Alias in the department of Computer Science, and making an interactive videodisk with Dr. Glorianna Davenport, M.I.T. Media Lab. As a result of my research

into science and engineering applications of visual technology, I have become aware of the enormous degree to which knowledge in the field of art education is potentially valuable to the development of effective and powerful computer graphic images. My backgrounds in visual perception, spatial reasoning, studio work, aesthetics, and the psychological/metaphoric effects of imagery have all assisted me in making connections between the two fields.

The working title of my Ph.D dissertation is **Computer artists: A study of influences on their artistic development and production**. I decided to do a triangulated study in this area because there is so little known about adult exemplars in the field. This study is in three parts. It includes an examination of computer art images as cultural and educational artifacts; a survey of artistic and educational influences on computer artists; and interviews with computer artists. I use the term "education" to describe both formal and informal ways of learning and developing an artistic vehicle and style. I am particularly interested in finding out how gender might affect the acquisition of knowledge about computer graphics, schemata and style, or access to concrete and electronic exhibition venues.

In order to facilitate communication with computer artists, I have spent the past two years gaining hands-on computer graphics experience, a knowledge of different hardware and software, and a technical vocabulary As an examination of concrete computer art images, my dissertation investigates the schemata, content and styles that are evident in images produced by male and female computer artists. It also characterizes available sites and venues for exhibiting and disseminating computer art and theories. I am acquiring quantitative data first through content analysis of computer art for patterns of "authorship", subject matter, methods, and program idiosyncrasies, and second through survey research on the Internet with practitioners in computer graphics groups such as SIGGRAPH.

This dissertation investigates *how* computer artists go about acquiring their pictorial conventions, and the kinds of technical or aesthetic education they receive or acquire. It also looks at *why* they acquire them, in terms of the kinds of theories that inform their practice and the kinds of social interactions that influence their education, artwork, and access. The qualitative data is being acquired through semi-structured interviews with computer artists and analyzed with an ethnographic data analysis software program. The survey data is being analyzed with the support of a survey analysis program

There is certainly a need for curriculum models in computer art education. However, there has been little research on what Howard Becker would call the "art world" of computer artists, and even less that is synthesized for educational purposes. Most studies in computer art education have been centered around questions of how children interact with a new art medium in already-familiar art education contexts. That is, the focus is predominantly on how students accept or transfer previous art experience to a computerized environment, rather than on the technologies. I believe that researchers need to examine hardware and software as it is developed and applied in industry, science and the computer art world, and do more ethnographic studies of computer artists themselves. For example, to date only two studies have been done of professional adult exemplars: Demaria's 1991 dissertation on the work of Charles Csuri and Morbey's 1992 dissertation on the work of Harold Cohen. Through critical examination of their work, artists can serve as models of theoretical and historical development in computer art.

The neglect of its history, criticisms, and theories of art leaves students and teachers unable to deal meaningfully with sophisticated forms of computer graphics. They are disabled in their ability to comprehend electronic art, to work with current conventions of computer art, and to take part in the development of new aesthetics. I hope that this study will assist curriculum developers in understanding the ways of knowing and learning that are shared by adult computer artists; their transition from such other fields as computer science or traditional art; their moral and ethical outlooks; and their aesthetic preferences and their artistic theories. It may reveal gender differences in computer art education and production.

I am ultimately interested in developing a discipline-based model for computer art education. Prototype models for traditional Discipline-Based Art Education recommend four areas of instruction: art history, art criticism, aesthetics, and art production. To integrate computer graphics as an emerging medium in art education and at the same time work within current models, a curriculum model would need to address these four areas. My current research indicates the need to consider; (1) the impact of traditional art history and the influence of developments in hardware and software on computer graphics history; (2) such critical values as those implicit in appropriation and simulation, as well as the effects of recognizable algorithms in commercial software; (3) the interrelationship of computer techniques with aesthetic elements of art, as well as the unique constraints and strengths of the computer medium; and (4) perceptual training in studio practice to increase powers of observation and visualizing skills for constructing computer images.

As a graduate student at the University of British Columbia, I have been extremely fortunate to study with the following people: my advisor, Dr. Ronald MacGregor, who has a particular interest in image construction; computer scientists Dr. David Forsey and Dr. Alain Fournier of the U.B.C. Center for Integrated Computer Systems Research; Dr. Rita Irwin, a curriculum scholar and ethnographic researcher; the internationally respected art educators Dr. Anna Kindler and Dr. Graeme Chalmers; and Dr. Ken Stoddart, Department of Sociology, whose particular interest is the sociology of the arts and the conventions of art worlds. I would like to thank the Canada Council for the two-year research grant which is supporting this study.

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mentor's introduction

F. GRAEME CHALMERS

University of British Columbia

Lara Lackey came to graduate studies in art education from a position as a community art center administrator. In addition to myself, as art educator, her Ph.D. supervisory committee consists of an adult educator, a professor of leisure studies, and a sociologist of education.

Too often art education is believed to happen only in schools. Schools of Education sometimes consider themselves primarily colleges of Schooling and Teacher Education, pushing courses in adult education, art therapy, counseling (in non-school settings), museum and gallery education, and "recreation" etc., to the fringes of the curriculum. Lara's research challenges these notions. She claims that while art education may be peripheral and harder to find in schools, forms of art education can be readily identified in many non-school settings--particularly leisure institutions. As she states, this is where she is currently "submerged."

Lara Lackey's study will have implications for persons working in a variety of contexts. She wants even school-based art educators to understand art education practices in non-school sites, and to consider what they can learn from the study of art education in leisure settings. Her questions too, are important for all of us. How are notions of art, artist, craft, constructed and acted upon in a variety of educational settings? I believe that her questions need to be asked and answered in a number of settings--even public schools.

Such questions cannot be answered quickly, or by using methods that lead to only cursory understanding. It used to be said that graduate students in anthropology required at least two years "in the field" before they wrote any conclusions. *Time* is also one of the great strengths of Lara Lackey's work. It is also multifaceted, involving many hours of observation, interviewing, and document analysis. Visual anthropology, via photography, has a special role. But especially important: *she is taking time.* As Lara herself states: Part of being an ethnographic researcher is learning to reflect on the assumptions with which you entered the setting and how your ideas have been altered..." After much "submersion" she is still not ready to write conclusions. Too often, qualitative studies lack rigor and are prematurely concluded. I am pleased that, at this point, we are presented only with *emerging* themes. Watch this space!

Art and Education in Leisure Institutions: Making a Case for Research

Lara M. Lackey

> Is this a topic that you have created or did they give you a topic? Well, I don't think you're going to get a very long thesis out of *that!*
>
> (Comments of a senior-aged woman, a tole painter working at a community recreation center, upon hearing my explanation of my dissertation research.)

In common-sense terms "education" occurs in schools, "leisure" is the opposite of work, and "art" fits within domains of play or recreation rather than work or education (Lackey, 1994[1]). These interrelated conventional understandings are reflected and perpetuated by the ways in which art education has been institutionalized in Western society, remaining a marginal school subject but embraced readily as part of non-school learning environments. The research in which I am currently submerged offers an opportunity for art educators to question these ideas, as perhaps they already have. It also poses a challenge, however, to take art education practices that occur at non-school sites more seriously, and to consider what we might be able to learn from them.

My research uses ethnographic methods to explore how art activities "fit" within the contexts of two community recreation centers in Greater Vancouver. Community recreation centers are familiar institutions throughout North America. In my city they are municipally funded, and their brochure covers commonly feature some child or adult engaged in a seasonal sport or physical activity--tennis, soccer, ice hockey, etc.. Indeed the field of recreation has its roots in physical education. Interestingly, however, a substantial portion of the content in these brochures may include that which is categorized as art or craft programming. Art activities are provided for all ages and within a range of structures--as part of special events, as one portion of a more general program of children's "play" or child care, or as the exclusive focus of a course. Recently there has been a campaign to increase the emphasis on recreational arts programming in my region, and to find more ways to include art and artists in these centers. Much of my own background has involved work in community-based art education, and I have long been

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[1] An expanded version of many of the arguments in this paper are offered in Lackey (1994).

curious to see if I could understand just how art activity was framed within these kinds of contexts, dominated as they are by sport, fitness, and a focus on the physical needs of the body as distinct from the mind.

There is a sense, however, in which the apparent triviality of such a study needs to be dealt with at the outset, and an argument needs to be made as to why it bears any relation to educational concerns. As noted, it is common to dismiss activity which occurs in non-formal settings as insignificant or not part of the realm of education. The fact that this activity occurs during what is labeled as "leisure" or "free time" suggests "play" or "non--work," somehow lacking in value, status, or importance. Ostensibly, my research is a case of "studying down." There are a number of good reasons why art educators need to pay attention to what happens in non--formal settings.

First, it is the case that non-formal institutions and arts organizations increasingly view art education within their own mandates (Soren, 1993). Arguably their motives and purposes (overt or tacit) in providing art educational activities may differ from those of schools, but often the activities themselves--what participants actually experience--may closely mimic school practices. The prevalent availability of art educational activities outside of school is a characteristic that distinguishes art from core school subjects, and, although non-formal art education has been left relatively unexamined by researchers, there is evidence in our literature that it creates a tension for school art educators and may be viewed as threatening to democratic educational access or to the primacy of schools as sites for art education (Chapman, 1992; Fowler, 1984; Kimpton, 1984; Smith, 1980).

Second, the literatures of lifelong learning and adult education have encouraged us to reconceptualize what counts as education and to recognize that facilitated learning occurs in a wide range of contexts. In addition, critical theorists have noted the relationships between sanctioned schooling/curricula and dominant powers in our society, pointing to the relatively arbitrary ways in which learning experiences are selected for credentialing or not. (Illich, 1971; Bowles & Gintis, 1976; Apple, 1990; Apple, 1993). Other authors have urged us to consider both the possibilities that alternative sites offer for pursuing more democratic and egalitarian social agendas, and the common goals of "cultural workers" across a range of settings (Giroux, 1992; Trend 1992).

Changes in technology as well as our appearing to be on the verge of significant shifts in our economic and social organization--what Lyotard (1979/1984) calls our "postmodern condition"--suggest that educational

structures will soon change and evolve as well. Already we are seeing the blurring of lines between formal and non-formal realms.

One of the ways in which such changes occur is when school educators are urged to seek out relationships with non-school organizations in order to augment school art programs, and to enlist these alternative organizations as part of a broader art education network. Ironically, the common-sense assumptions surrounding notions of art and leisure, both linked to play and personal choice, may converge in ways which pose leisure institutions as somehow more "free" or more appropriate than schools for art education, a position that needs to be more closely examined. Rather, we are naive if we assume that any institutional context comes without ideological and structural parameters, complicated by complex issues of power. Where non-formal establishments engage in educational activity or form associations with schools, we need to understand and work to make explicit the contextual possibilities and constraints which necessarily frame the programming which is provided by such sites.

I view researching art activity in community recreation centers as *relevant* to education for all of these reasons. These sites are *interesting*, however, because they can be viewed as places where the ideologies of sport, recreation, and leisure converge with those of art and education. In addition, as these and similar organizations increasingly involve themselves in art educational practices, they solidify their own positions as *art institutions*, sites where forms of art knowledge are constructed and perpetuated. As such, they warrant the same kinds of critical analysis that has been applied to schools and other art educational contexts.

About the Sites

I have selected the two community recreation centers in which to conduct my work. One is situated in an area which has been described to me as generally lower income and highly "multicultural." For example, although the dominant social group in Vancouver is descended from Northern Europeans, an effect of British colonization, this community contains large populations of established and recent immigrants from Vietnam, China, and various countries in Southern Europe. In addition there is a prevalent First Nations presence in the area. I have been told that a number of youths who regularly attend the center and use its free "games room" have very troubled home lives. Many live in group homes or foster homes, and the center has special staff to counsel and work with these youth. This center is known for its strong martial arts program, although any kind of programming that costs

money is difficult to implement because of the community's general inability to pay the fees.

The other center is situated on the west side of Vancouver in a relatively affluent section of town. This site is filled with pale-skinned people, and there is a strong British influence--it is common, for example, to hear British accents among adults who frequent the center. Here, the only noticeable non-Northern European presence is a number of Filipino women who are the nannies to the large number of preschool children in the area. In this case, in courses designed for parents and children to attend together, or where adults are invited to the presentation of a final performance, it is often the nanny who attends or participates in the parents' places. This center is known as a program "machine". People line up to get into programs on registration nights, and the community demand for programming is so high that the center often cannot keep up with it.

Questions

The overriding question with which I am concerned is, How does art programming "fit" within the contexts of these centers? Some of the more specific questions in which I am interested, however, are, How do administrators, instructors, participants, and parents experience and understand the purposes of art programming in these settings? How do these perspectives converge with or diverge from each other? How are notions such as art, artist, craft, recreation, education, and leisure constructed and acted upon in these settings? How do issues of socio-economics, class, gender, and culture or ethnicity reveal themselves in these contexts? How do organizational culture and structure affect art programming in these settings? What formal and informal messages or assumptions do these institutions hold and disseminate about art programming within their frames: What possibilities and constraints for art educational activity might these sites afford?

Methods

I have been trying to gather relevant data to these questions through many hours of program observations and interviews with people who work in and use these sites. I will also be analyzing a range of documents produced in the settings, which I have been collecting over the past year. In addition I have been using photography to document artistic products and the visual environments of the centers, realizing the futility of trying to "describe" visual artifacts in my written field notes and becoming alert to the informal messages of the institutions which can in part be found in the structure of the buildings

and in the interior designs and visual displays. In addition I gradually recognized that I could not understand how "art" programming is positioned and conceptualized within these settings without also getting a sense of the centers as wholes, and how approaches to visual art may be compared and contrasted, for example, with other activities. In this sense, my observations and research experiences have touched on a wide range of activities outside the categories of visual art or craft.

Emerging Themes

Part of being an ethnographic researcher is learning to reflect on the assumptions with which you entered the setting and how your ideas have been altered, perhaps how you have been surprised, by contact with the site. While I am not ready to write "conclusions" for this study--which is still in progress--I can begin this process of reflection.

First, in terms of my overriding question about how "art" is seen to "fit" within these contexts, I think my assumption was that art might be perceived in a relatively cohesive or universal way in these institutions, and that it might be possible to state that perception in fairly succinct terms. In addition, I think that I assumed that it would be possible to find a great deal of what art educators might frame as uncritical practice, perhaps practice that promoted a notion of art activity as rather meaningless play. What troubles these assumptions is that art fits within these contexts in a wide variety of ways, according to the structure and perceived purposes of the programming within which it occurs, as well as the background and value of the people who instruct and administer it. Art projects I have observed, for example, included: egg carton "caterpillars" enhanced with pipe cleaners, feathers, glitter, and rolling plastic eyes created for the purpose of developing "gluing" skills; a collaborative mural produced to honor a multicultural community but which nevertheless was constrained and influenced by the ideological and structural frames of the social institution on which it emerged; oversized still life work in the "style" of Matisse; and clay tiles carved and stained with scenes of lake life, created by adults and children in the neighborhood as part of a project to celebrate and save a dying lake. (Later these tiles were sealed to the tops of the wooden tables in the center snack bar.) In other words I have found art education practice that is *both* as banal and as interesting as that which might be found in schools, permeated by the same kinds of social influences and artistic assumptions--art in the service of engendering technical skill; art as celebration; art as representation; art as emulation of historical work; art as a means of heightening awareness of social or political circumstances. In each case the practices are framed and negotiated within

structures, values, and beliefs that form the parameters of the social institutions in which they were produced.

A second assumption I brought with me to my research was that I might find a fair amount of tension, in terms of how art was perceived. Between people who administered these centers and those who taught art courses in them. The administrators, almost without exception, have backgrounds in physical education and are often accomplished high-level athletes but have little or no experience in art; those who teach the art courses, however, at least those programs that focus exclusively on art, tend to be trained in art colleges. The assumption that there would be some differences in how the functions of art programming in these settings were understood by these two sets of people has proved to be at least partly correct, and can be addressed. The *commonality* between the two groups, however, is perhaps more interesting that their differences. What both groups seem to agree on is the possibility of the community center as a site for doing and learning all kinds of things, and the less-structured alternative such sites provide to schools, which both artists and administrators assume to be authoritarian and restrictive. Members of both groups, for example, told me that in choosing careers, they made deliberate decisions *not* to work in schools, in spite of an interest in working with people in learning environments.

Yet another misconception that I arrived with was that people in these settings would be able to articulate fairly clearly the ways in which they perceived distinctions between "education" and "recreation." I have been interested in how these terms are often used rather arbitrarily to categorize and bestow status on activities. In this study, however, I have found their meanings to be quite blurred and overlapping, and certainly not easy to define. It is often, however, people who teach art in these settings who perceive what they do as "education" rather than "recreation." For example, one woman told me quite adamantly that what she did was *not* recreation, but "education wrapped in fun."

Issues related to socio-economics, class, and culture leap out of the data in this study, especially pertaining to questions like, Who has leisure? and Who has access to these programs? These facilities are, after all, posed as being available and welcoming to all, and as meeting community needs. Who can participate, who can volunteer their time, who can justify making art for art's sake rather than art perceived as functional, who can afford to pay as much for art supplies as one paid for the course fees, as well as the ways in which "needs" of each community are construed by those who design the

programs in each setting, will undoubtedly surface as important in this study's findings.

Finally, there are issues emerging around how art and sport programming tend to divide along gender lines in these sites, and how that is reflected in the designed environments of the centers. The centers are physically built around major facilities like ice rinks, gymnasiums, fitness centers, and racquetball courts which tend to be used by males, although not exclusively. The art programs, on the other hand, are primarily used by females and the art facilities, by contrast, are small, cluttered and shared by many "arts" activities as opposed to being designed and designated for one type of program.

Summary

In this paper I have taken literally the notion of providing a "working paper" in art education, one which reflects my emerging thoughts as I progress in my research. Art educators need to pay closer attention to practice which occurs in non-school sites, and I point to some of the interesting questions that may be pursued in community settings, questions that are of interest to art educators working in a wide range of contexts.

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mentor's introduction

GRAEME CHALMERS

University of British Columbia

Joanne McNeal's study is important for a number of reasons. It will focus on more that art forms; it will give voices to artists. It will give voices to women, particularly women in the North. It will give status and visibility to the "crafts" not just the "fine arts" as defined by the eurocentric Great Tradition. It will have implications for the art curriculum in Northern schools and colleges and may cause Southerners to re-think their notions of "art" and it's roles in people's lives. This study relates well to DBAE, particularly to what Karen Hamblen has called the second generation of discipline-based art education. Joanne McNeal will study histories of Northern women's art; she will look at the way the work of indigenous and other Northern women's work has been, and is, discussed (aesthetics/criticism); and she will study women's art production in the Canadian Arctic. All of this will lead to proposals for curriculum development that can either be consistent with, or challenge, DBAE theory.

Although she acknowledges a number of limitations in applying her ethnographic perspective, Ms. McNeal is extremely well prepared to undertake this study. She has worked as both a teacher-educator and an arts festival organizer in the Canadian Arctic.

Western Arctic Women Artists: An Ethnographic Study of the Historic Influences on the Artistic Education and Production of Women from Three Co-existing cultures

Joanne McNeal

Abstract

Indigenous women in the Western Arctic have produced artwork for hundreds of years as their contribution to their family's survival. With the arrival of the European explorers and whalers new materials, techniques and incentives were introduced. Women of all three cultural groups now produce various types of artwork: the Inuvialuit (Eskimo), the Dene (Indian), and non-native or Euro-Canadian. These cultures, along with Metis now co-exist in most Western Arctic communities, and have expressed the need to understand and cooperate with each other more fully to ensure the survival of the arts in the education of future generations.

The arts of all three heritage groups appear to have influenced each other as they developed in the Western Arctic Region over the last hundred years. Influences include historical education and church practices, changes in society and traditional ways of life, politics and government, various economic pressures including the decline of the fur industry, the rise and fall of the oil and gas industry, and the harshness of the Arctic landscape and climate. The traditional women's artwork of all three cultures is interwoven with new materials and techniques, and must be understood within its historical context.

In the past, the production of artifacts was gender related. Women's art forms were different from those created by men, and were usually unsigned. Most women in pre-industrial societies created articles to be used by their families such as clothing, footwear, utensils, or items of household decoration. Now in a development parallel to the Arts and Crafts Movement in Europe and America, many women living in the Western Arctic also produce artwork for sale. They produce a variety of art forms that are widely acclaimed for their aesthetic value. These include Moose and Caribou-hair tufting, embroidery, beadwork, fur inlay, printmaking, painting, Delta-Braid, fur clothing, porcupine quillwork, birchbark baskets, stained glass, pottery, quilting, fashion design, and mixed media. The Western Arctic is worthy of study because each cultural group has developed unique ways of using new

materials and techniques to reflect their collective cultural heritage, yet the influence of the other groups is observable.

Through interviews with more than fifty women who are artists, teachers, and or arts organizers, the stories of the women's artistic lives will be pieced together to show the evolving forms of Western Arctic art production. There is much to be learned from the elder women themselves about past and present practices. How the lives of producing women artists have been affected by the fabric of these interwoven cultures is part of the study of art history and aesthetics. How the women talk about their art and education is part of the study of art history, criticism, and production. Through videotape and audiotaped interviews, the voices of the women themselves will be heard as they critically discuss their art and its value in their lives, as well as historical aspects such as how they learned their skills. These tapes are the raw data around which this dissertation is being written.

Statement of the Problem

Three cultures co-exist in the Western Arctic, in varying percentages in each community. In the MacKenzie Delta region (Inuvik, Aklavik, Fort McPherson, Arctic Red River, Tuktoyaktuk, Paulatuk, and Holman), the three cultures are fairly equal in numbers, and there is striking evidence of a mutual influence in the artwork of today's women. There is also evidence of a similarity among the cultural groups in the way women's art relates to their lives. However, we know little about the women themselves, or how they value their aesthetic contributions and artistic skills. We may still be able to learn from elders about old ways that pre-date the arrival of European influence.

The indigenous peoples are struggling to maintain or revive their cultural identity, but the variety of artistic contributions to the cultural fabric of the entire region is rarely acknowledged. As land claims are settled, and new political structures emerge, affecting all sectors, this time of drastic change creates an urgent need for the cultures to understand each other. Each group has contributed an artistic, cultural, and educational heritage that is interwoven with others. All groups have expressed the need for increased knowledge and understanding of these complex interrelationships as important to future cooperation and survival.

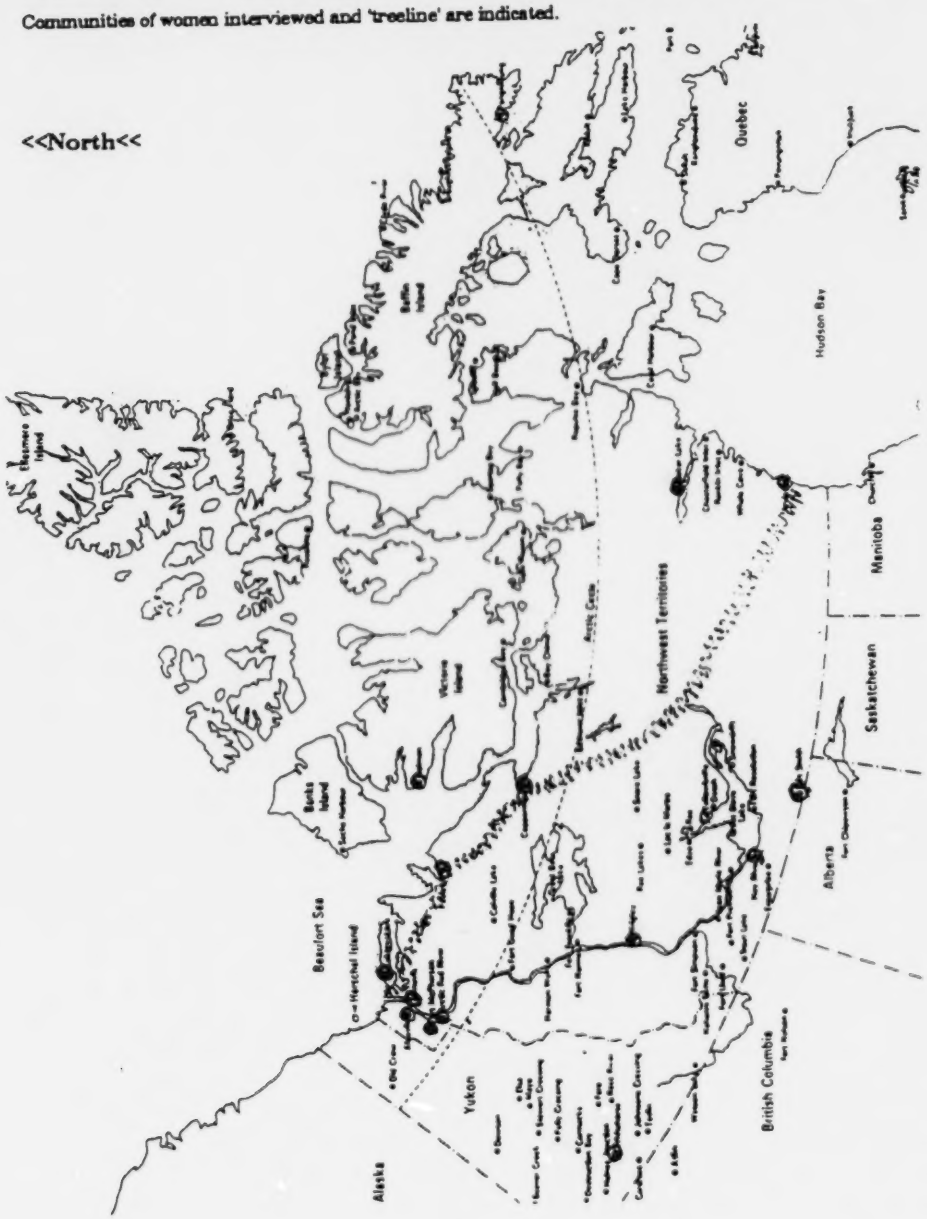
Rationale and Statement of Purpose

The artwork produced by the women of the Western Arctic cannot be understood outside this context. Hence it is necessary to study the

Map of Canadian Arctic Regions including Western and Eastern Arctic

Communities of women interviewed and 'treeline' are indicated.

<<North<<



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historical, social, cultural, and aesthetic milieu in which this art is created. Therefore, the purpose of this study is to discover, through conversations with women artists, and those involved in the teaching and sale of art, the context and motivation for women's artistic production. In discovering their reasons for creating art, what influences their artistic production, and how they learned their aesthetic skills, we gain insight to guide future generations. The knowledge gained through this study will enhance world understanding of how women maintain cultural identity through their art, how they benefit from cooperation with other cultures, and how they contribute to the education of future generations. This understanding has implications for curriculum in Canada's North and all of North America, and will foster more appropriate Discipline-based Art Education practices.

Significance of the Study

This study emphasizes the importance of women's art in maintaining cultural identity. It is significant not only in Canada, but in other countries of the world where indigenous peoples have been colonized by those of a dominant culture. How women in certain cultures resist assimilation and maintain cultural identity through their artwork is an important outcome of this research. Through education and passing on artistic skills to later generations, women contribute greatly to their own culture and also to the cooperation and understanding of co-existing cultural groups. The addition of this information to existing multicultural perspectives will lead to more than artistic cooperation, enabling Discipline-Based Art Education programs to better serve the various cultures of the world, and foster greater understanding among them.

Methodology

The research methods employed in this study are ethnographic. Data was collected during three summers, 1992-1994, in the Northwest Territories of Canada, mostly above the Arctic Circle. Primary sources were interviews with about thirty-five outstanding women artists. Additional primary sources were interviews with women who are arts organizers and teachers, more than twenty in total. All together more than fifty women were interviewed over a three year period, many more than once, and several were interviewed each year. Observations were written, and photographs were collected on each woman throughout the three years. They commented on the role of art in their lives, as well as on their growth and changes in their work. Major questions relating to the four art disciplines were asked. How did they learn their artistic skills? What are the influences on their artistic production? How do they relate to other cultural groups? How has the

educational process changed? What aesthetic value do they place on their artwork? How have they resisted cultural assimilation? How do they feel their skills can best be passed on to future generations?

The interviews were recorded on videotape and audiotape to allow the women's voices to be herd individually. The recordings also document the comments, expressions, demonstrations and stories told by the women, and assist study of these issues. Women were chosen generally on the basis of local recognition by their communities as outstanding artist, and/or through selection by their communities to participate in two festivals in Inuvik, NWT: The Great Northern Arts Festival, and the Western Arctic Crafts Festival. Additional women were interviewed in key positions related to the arts-festival organizers, store or gallery owners/managers, cultural teachers, and arts teachers. Supporting documents such as notes, letters, newspapers, comments, booklets, government publications, and archival materials were also gathered over three years.

Personal Ground of the Researcher

After working and teaching in the arts all my life, I first visited an Arctic community in 1986 and was fascinated by the close connection between Arctic peoples and their art. In 1989 I taught art methods at a college in the sub-Arctic for two years. The majority of my students were women from all over the arctic, and they did not think they had ever seen 'art'. As I got to know them I was interested in what their art meant to them, and how proud they were of what they made. As they got to know me and trust me they revealed very personal stories to me, and later said it was about time the women artists got the kind of recognition given male artists. I observed that when their families ran out of food, they made beautiful things to exchange with the Hudson's Bay Store for groceries. I realized that art not only played a major role in supporting their families, but it gave them a sense of pride and economic independence that was both practical and truly empowering. As I supervised student teachers in various small communities, I noticed that each place had its own style of clothing and decoration. I asked lots of questions and learned that the patterns and motifs sewn into parkas and footwear were a mark of 'home' and their community identity. In the larger communities there was wider influence, and other techniques and materials were used. I was fascinated and wanted to learn more.

I have worked for three years as Assistant Coordinator of the Great Northern Arts Festival in Inuvik, NWT, to pay expenses to do this research. This allowed close proximity to Festival and other artists, and I asked their permission for an interview outside of Festival work. I also traveled to

communities near to Inuvik, and some southern Arctic towns, to talk to other women . My former students and the Town Councils of each community helped identify the outstanding artists I saw.

Literature Review

The literature that provides background for this study crosses many disciplines including history, Northern studies, women's studies, native education, art education, feminist theory and research, ethnographic research, anthropology, sociology, ethics, adult education, and more. I spent a year just reading and two years taking and auditing courses that covered these broad topics. These provided a sound grounding in the issues upon which I conducted the interviews. Now I begin the exciting work of analyzing the interview transcripts, and sorting through the influences on women's artwork of these three cultures in the Western Arctic.

Support for the Project

The proposal of this project was approved by the Ethics Review Committee of the University of British Columbia, and a Research License was granted all three years (1992-1994) by the Science Institute of the NWT of Canada. My housing in the arctic was graciously provided by Arctic College. Letters of support were received from the Status of Women Committee, Arctic publishers and women artists. I was privileged to have the help of former students who introduced me to key women in their communities. Arctic bookstores, and the NWT Department of Education, have offered to help publish a subsequent book on the lives and work of Western Arctic Women Artist in several indigenous languages for use in the schools. The Getty Center for Education in the Arts granted me a Doctoral Fellowship for 1994-1995 based on the merits of this project.

Expected Results

The individual faces and voices of fifty Western Arctic Women who are acknowledged as artistic and/or educational and cultural experts will begin to be heard. Their comments on traditions and artistic learning styles within their memory, and on the role of art in their lives will enrich our understanding of the educational process. How they maintain their cultural identity through their art, and relate to other cultural groups will provide perspective on the role of aesthetics in cultural relations in colonized countries. Their personal accounts and insights will contribute a collective voice to the education of future generations. Copies of the video and audiotapes will be left in the

communities or the Yellowknife Archives for future use and study. The addition of these voices to existing multicultural perspectives will foster more than artistic understanding. It will help shape curriculum planning policy, and enhance the role of arts in Canada and beyond.

mentor's introduction

ANDRA NYMAN

University of Georgia

Paula Eubanks Smith has chosen to examine critical issues related to the "use of art as an alternative avenue for learning for the hearing-impaired." She speaks from her heart as the mother of two hearing-impaired sons as well as her experience as an artist and educator. Her experience in these roles informs the direction of this research as she identifies the importance of curricula that is directly related to goals of self-expression, creativity, and communication skills.

Paula examines the developmental processes of spoken language development and visual language in reference to the attainment of complex systems of symbols that serve as codes for the representation of meaning. She examines these issues through the lens of the OPTION school program by means of teacher surveys and interviews. She draws a provocative picture of the status of art experiences and their use in the education of this special group of learners. I am certain that her findings will provide a clearer picture of the possible connections related to the attainment of verbal and visual communication skills for these students.

Art as a Language

Paula Smith

Introduction

My work dealing with art as a language unites my life as an art educator and my experience as the mother of hearing-impaired twin boys. My career as a mother meant devoting ten years to the encouragement of language acquisition. Language acquisition is the fundamental issue for all hearing-impaired children (Paul & Jackson, 1993). Most children acquire language by hearing it spoken. When hearing is impaired, language development is either not possible, or is delayed, depending on the extent of the hearing loss. Then, intervention, sometimes extensive, is required to facilitate the language development needed for intellectual growth. Language, in reference to hearing-impaired children, usually means English in this culture, and/or sign language.

There are two approaches to educating the hearing-impaired. Total Communication (TC) uses both sign language and lip reading. TC students sign and speak simultaneously. Oral education concentrates on using residual hearing, lip reading, cued speech, and speech therapy. The small private schools that use the oral method of education for the hearing-impaired have experienced an increased enrollment because of cochlea implants. These surgically inserted devices allow children who are totally deaf to receive auditory input so they can become part of the hearing world.

I believe that art is a visual language which can provide an alternate avenue of learning for this population. The purpose of this study is to describe the state of art education in the OPTION schools and to explore the extent to which art is being used as a language. If anyone is using art as a language, it seems to be likely to be this group of educators who have a great need for additional methods of communication and the resources to develop those methods.

The Literature Review

To consider art a visual language, the definition of language must be explored and broadened. Lahey, a verbal language expert, defines language as a code, a means of representation, (Lahey, 1988). Verbal language is often compared to visual language by art critics. Feldman (1981) cites similarities between visual and verbal languages, by referring to the combination of visual elements as syntax. Cromer (1966) in comparing the two languages cites common basic elements. The formal and figurative

elements of art equal basic morphemes, complex structures equal syntax, and the meaning of art is its semantics.

Of course, artists view the visual language as superior. Kepes (1944) describes visual language as more holistic than spoken language, more efficient as a means of communicating knowledge than most other means of communication. Arnheim (1969) considers the visual language superior because it comes closer to the original stimulus than verbal language which is linear and one dimensional, by comparison. As an art critic, Feldman reads the visual language. Comparing the two languages, he says that reading the visual image has more sequential options than reading words. A picture can be read starting from many different points of view, and read from more than one point of view at a time, (Feldman 1976). A proponent of art criticism for even the youngest children, Feldman says we learn visual language, without formal instruction, earlier and more spontaneously than verbal language and that children with modest verbal reading ability can read complex visual images, yet are often presented with only simple, childish ones -- "visual pabulum" (Feldman, 1981. p. 657).

Very few researchers have applied the idea of art as a visual language to teaching children whose language skills are weak. Teaching cognitive concepts using art has been explored by Rawley Silver (1978,1979), who used art to teach the concepts of class, space, and sequential order to intercity hearing-impaired students, ages' 8-17. Silver's extensive work was followed by a study involving young hearing-impaired children who were successfully taught basic concepts through art activities (Greene, 1981). Greene's study involved a different population, kindergarten and first graders in a southern school for the deaf. Classroom teachers taught Greene's experimental, highly visual, curriculum. Scores from the art based phases of the curriculum were consistently higher than the control phases. Every student benefited from the art-based instruction.

In a more general way, James & James (1980) explored the value of art to hearing impaired students. Because art is an area in which visual, not verbal communication is of primary importance, hearing-impaired students can quickly comprehend the visual formation required for success in this area. Art provides an opportunity for language learning because students are actively involved in the experiences around which language is generated and because the language can be related to concrete objects, processes, and events (James & James, 1980). Nothing more about art and the hearing-impaired has been published in the literature of either art education or deaf education in the last decade. No theories connect art and language development. If that connection exists in the practical world of everyday teaching, it seems most likely to be in the OPTION schools.

Method

To establish contact with the OPTION schools, a survey, consisting of three brief questions and one open-ended question, was mailed to all OPTION members. The survey asked whether or not the school had an art teacher, how much time per week students spent with the art teacher, and how frequently students draw or participate in art activities in the classroom. All of these questions could be answered by circling a possible response. The open-ended question asked how students benefit from drawing and other art activities. The survey requested the name of the art teacher or a classroom teacher, who could serve as an informed observer. The response rate was 81%. Nineteen of the twenty-one returned surveys were completed, generating a list of twelve people, (nine art teachers, two administrators and one non-art teacher), to be interviewed by telephone. The loosely structured interviews lasted from thirteen to forty-five minutes. The data were recorded as field notes on the interview guide. These field notes were then transcribed to form a description of each art program in the first person, retaining a sense of the teacher's voice.

Analysis began after the first three interviews. Goals emerged as a category and the question of process versus product as a program goal was added to the interview guide. Several respondents identified their programs as "integrated" so the issue of integration of art into the curriculum was added. The development of graphs provided a visual picture that helped make connections between data.

Results

The data present a picture of art in the OPTION schools. This includes the educational preparation of the people who teach art, the variety of art media taught, the amount of art instruction students receive, whether or not art is integrated into the curriculum, the goals of art instruction, the inclusion of art history and art criticism, and how art is assessed.

Teacher Preparation

The survey reported nine of eighteen schools, or 50%, have a designated art teacher. That compares favorably with the national average of 25% (Hodsell 1988). The educational preparation of these art teachers varied widely from one teacher who holds a masters degree in art education plus many years of additional course work in studio art, to teachers who studied other areas of art such as art history, medical illustration, or interior design. The teachers with the strongest backgrounds in art education were more focused on art-related goals than on linguistic goals.

Three respondents who had no formal training in art education spoke at length and with great enthusiasm about their obviously well developed programs. Two of these teachers had studied art history; they had only to invent methods for teaching a subject they love and understand. Still, three people out of twelve are poking around under unfamiliar rocks for curriculum. What motivates such a search into foreign territory? I believe that we all teach best what we believe to be most important. Language learning is so vital for hearing-impaired students and these teachers had based their programs on linguistic goals. Art is a powerful learning tool for meeting linguistic goals.

Variety of Media

The number of different media explored varied from five different media in one program to a program that included all eleven media listed on the interview guide: drawing, painting, printmaking, weaving, sculpture, ceramics, book arts, jewelry, photography, installation art, and film making.

Instruction Time

The average is 59 minutes per week. The National Art Education Association (NAEA) basic standard recommendation is 100 minutes per week of art instruction for elementary students; no specific amount of instruction is indicated for middle or high school students (NAEA 1982). This standard is a recommendation and not the actual amount of art instruction received by students.

Art instruction in the OPTION schools ranges from 30 minutes to 150 minutes per week. In most cases, students at all levels receive the same amount of art instruction. When the amount of art instruction varies within a school, the younger students, the ones with less well developed verbal language, receive more art instruction time in all cases except one. Do the younger students with weaker linguistic skills receive more art instruction because art augments and supports their language learning? That conclusion cannot be drawn from this data.

Integration of Art into the Curriculum

If art is being used as a language, it is likely to be used in all areas of study. All 19 of the surveys reported that students participated in art activities in the classroom. Interview respondents described 7 of the 12 programs as integrated. Three of those programs have art teachers who saw students separately for instruction in addition to classroom art experiences. One of those art teachers works closely with classroom teachers to design activities that are carried out in the classroom, like grid drawings used to illustrate math principles. This practice is consistent with NAEA basic standards recommending that classroom art activities be conducted with the guidance of an art specialist (NAEA 1986).

Some of the integrated programs, operating without qualified specialists, seemed to genuinely value art and make art an integral part of the curriculum. In one of those programs, the administrator specifically assesses whether or not the arts are included in classroom curriculum. In these comparatively small institutions, perhaps valuing art is not always expressed by hiring a qualified specialist to teach it, but rather by integrating meaningful art activities into the curriculum.

Five art programs described in the interviews seemed to be separate from the rest of the curriculum. One teacher said,"I don't go into the classrooms and don't know what goes on in there." Another observed that though teachers did art in their classes, it was mostly "craftsy stuff." The classroom teachers in those five schools may be integrating art into the curriculum but their voices are not heard.

Goals for Art Instruction

Art is not being taught just for art's sake in these settings. Linguistic goals are much more significant as the driving force behind art instruction here. While art-related goals are important, they are not central to the primary mission of these institutions, which is language development.

When asked "How do you think your students benefit from art activities?", fifteen of the eighteen survey respondents listed two or more goals. Fourteen of the survey respondents referred to communication or self-expression. The great majority of goals, stated in both the surveys and the interviews, were concerned with overall student development, rather than art skills. The most frequently mentioned goal was self-expression (cited 13 times), followed by other linguistic goals (mentioned 12 times). Within the category of linguistic goals, art is used to elicit language, to motivate good speech, and to develop vocabulary. For example, when students drew eyes on their life-size Egyptian figures by making a dot, the art teacher taught them to draw all the parts of the eye. This created a list of new vocabulary to be reinforced by the classroom teacher.

Other goals include creativity and risk taking (cited 8 times), self-esteem (cited 6 times), and fine-motor skills, including eye-hand coordination (cited 6 times) The 8 art goals mentioned included doing art right, mastery of different media, developing a sense of design, learning the basic elements of art, exploration and mastery of elements, art appreciation and awareness. Eleven other goals were mentioned including emotional release, being well-rounded, perceptual awareness, and fun.

Art History and Art Criticism

Teaching art history and art criticism seems to be a function of the teacher's interests and orientation, with no connections to other data. Art criticism was included in 10 of the 12 programs. Seventy-five per cent of the programs included some art history. Two especially well-developed programs were based on art history. One teacher begins the year on a football field marking the time of the dinosaurs, cave man, and all the periods of art she will introduce. Students at all levels progress through the history of art during the year. They begin with cave paintings, using crushed chalk on the walls of an interior bathroom, lit by flashlight. This is followed by a study of Egyptian art in which students created life-size figures that are used in a haunted house/tomb for Halloween. Greek, Roman, gothic, and renaissance, baroque, impressionism, pointillism, art nouveau, action painting and photography follow Egyptian art

Five programs offered art history on a very limited basis. One teacher did not teach art history but had developed studio projects based on the work of artists such as Gustov Klimpt. Three programs had no art history. Three teachers cite a lack of resources as the reason for not teaching art history. One teacher said, in reference to art history, that she does not "have time for lectures." Another felt that art history required a time-consuming move into a different building. In all, four teachers said they did not teach art history because of time limitations.

I was careful to define art criticism simply as talk about art. If art is a means of self-expression, it follows that the art work would provide an opportunity to elicit language by attaching words to the student's visually expressed observations and ideas. Therefore, I had expected that all the art programs would include an opportunity for guided discussion of student work and perhaps their works of art as well. Art criticism takes place in 10 of the 12 programs to some extent. Three teachers have well-developed approaches to art criticism including the following: discussing process and product while talking about book illustrations as part of whole language, comparing works of art and pointing out differences and similarities. In one program the students talk about their own work by discussing: (1) something they are proud of, (2) something they would change, and (3) something about their work that was fun. The two respondents who reported no art criticism were both art teachers who said they did not think their students would approve of using their art time for history and criticism.

Assessment

Four teachers assessed student progress by sending home individualized reports, always positive. Three of them cited fine motor skills, self-esteem, and creativity, as the basis for assessing student work. Three

programs are monitored by administration. One administrator of an integrated program stated that she gives feedback to the teachers about art ideas and expects them to include the arts in their planning. Two respondents reported that assessment was informal. Three respondents reported no assessment of student work.

Conclusions

Though no attempt was made to assess individual programs, viewing data across programs led to insights about how program characteristics relate. Experience with a wide variety of art media, integration of art into the curriculum, and well-defined, primarily linguistic, goals were associated. The program offering all 11 types of art media is also an integrated program and one with clearly defined goals. Three other programs, offering as many as 8 different types of art media, are also integrated and have well-defined goals. Programs offering 7 or fewer different kinds of art media have not integrated art into the curriculum and have less well defined goals.

This study reveals a great range in the value placed on art experiences as expressed in the connections drawn between art and other areas of the curriculum, the amount of art instruction provided, the nature of the art curriculum goals for teaching art, and how those are assessed. Art is a valued part of the curriculum in most of the OPTION schools. The emphasis placed on communication goals points to the use of art as a language. A look at the best of what happens in these programs reveals many ways in which art is used as a language.

The study does not include as a distinct entity, the voice of the administrators. The children are not heard either, except as reported by the teachers. The parents are a vital part of their children's education and need to be heard also. To paint a clear picture of how the visual language is used in these programs, I would have to visit the schools, talk to administrators, classroom teachers, parents, and students.

This study has implications that go beyond the education of the hearing impaired. It has implications for students with specific language impairments and for children to whom English is a second language. Art reduces the problem of communication to one of translation. An idea is translated from the original thought into visual language. Verbal symbols, words, can then be meaningfully mapped onto the visual symbols. The visual referent acts as a bridge between the thought and the abstract verbal symbol with which it is associated. The result is communication.

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The Influence of Visual Models and Instructional Methods on the Development of Students' Graphic Representations

Jean Langan

The Value of Drawing

The value of drawing exists in art education as part of a unique symbolic domain that needs to be investigated in its own terms before one can establish similarities to other symbolic domains, for example to language, mathematics, or music (Golomb, 1992). According to Arnheim, the visual arts such as drawing, even in childhood, are grounded in a graphic representational logic and the language of drawing can and ought to be studied in its own right (p. 2).

Golomb points out that drawing is a uniquely human activity whose complex syntactic and semantic development can be studied systematically. Golomb sights the drawing performance as a truly creative activity of the child, who invents or reinvents in every generation, and across different cultures, a basic vocabulary of meaningful graphic representations. Thus, the way in which graphic representations are strung together to form compositions, how those graphic representations change for different age groups and through different methods of instruction and the significance of the drawing performance for students, is cardinal to art education.

Drawing is an activity that almost everybody does at one time or another (Wilson & Wilson, 1982). The shared motives and reasons for drawing go from expressing an idea, to creating and inventing, to mastering a technique. The importance of drawing to the educational system, says Wilson, is three-fold. First, drawing is important because of its contribution to students' cognitive processes. Second, drawing contributes to students' competence and skill in the use of a valuable symbol system. Third, well-instructed drawing will promote the acquisition of knowledge and understanding through a special visual mean pervaded with feeling and aesthetic quality. Therefore, drawing should be the principal studio activity.

Wilson indicates that many students equate drawing well with drawing accurately. Young people are influenced to be faithful to the model by the strong emphasis on visual realism in their graphic world.

Accurate drawing, according to Wilson, is based on detailed information about the parts, structure, foreshortened appearance, etc.. How to incorporate this information to a two-dimensional surface must also be known to achieve accuracy in graphic representation.

Basic Research on Drawing

The basic research on drawing describes the conventional strategies of children's graphic representations. Cox (1986), reporting on the findings of Luquet (1913, 1927) notes that young children, ages' four to seven or eight years, are said to be in a stage of intellectual realism they draw what they know rather than what they see. In their drawing, they may include more of an object than they could possibly see from a particular viewpoint. When asked to draw a cup with its handle turned away and out of sight, five to seven year olds included a handle in their drawings of the cup (Freeman & Janikoun, 1972).

Freeman (1980) suggests the possibility that child's drawing is knowledge-dominated only because the child lacks other specialized knowledge which would prevent that domination. In particular, the child may lack more complex or specialized skills. Freeman says *knowing what something is does not guarantee that one know how it goes.* In this case, the student may lack the more complex knowledge that allows the coordination of such skills as perspective and occlusion.

Piaget and Inhelder (1967) suggested that the child's early drawings are based on topical rather than projective relationships. Their representations of space do not exhibit Euclidean relations of proportion, length distance and shape and are unconcerned with the projective relations of perspective (Golomb 1992) It would follow that older students' drawings may then be based on complex projective alignments among objects. It is assumed that adults, in a stage of visual realism, will draw using a more comprehensive compositional strategy including the coordinated use of occlusion, proportion, viewing positions and linear perspective (Cox 1986).

However, studies such as Willats (1977a, 1977b), Duthie (1985) and Cox (1986) indicated that some individuals do not adopt a system of drawing in perspective even when they have reached the age when it is developmentally possible. Linear perspective is rarely used before adolescence, and even then only infrequently (Golomb 1992). Other factors, then, such as less complex and less congruent drawing systems, must be considered in the graphic representations of students. Three possible

considerations would be; less advanced projection systems, occlusion, and temporal order of graphic representational strategies.

Willats (1977a, 1977b, 1985) conducted a series of studies that indicated one of the main types of drawing systems necessary to depict a hard-edged three-dimensional object is a projection system. In this system, the individual attempts to show how the object appears in space or how its angles project back into space. Willats presented the subjects with a scene consisting of a radio, a box, and a saucepan standing on a table. The table was arranged so that the subject faced one of the long sides. The radio was arranged so as partially to occlude the box, and all three objects occluded sections of the far edge of the table. The subject's point of view was controlled by the experimenter.

Willats found six classes of projection systems adopted by children of ages' five to seventeen to draw a three-dimensional object. Lines in the picture which represented edges in the scene normal to the picture were termed orthogonals. Willats defined class one, as no projection system; class two, as orthographic projection, in which the orthogonals cannot be depicted because the projections of edges normal to the picture plane appear as points; class three, as vertical oblique projection, in which the orthogonals appear vertical instead of horizontal; class four, as oblique projection, in which orthogonals remain parallel; class five, as naive perspective, in which the orthogonals converge between 20 and 60 degrees; and class six, as perspective, in which the orthogonal angle of convergence is 60 to 100 degrees. The drawing of the object will appear more realistic the higher it is on Willats's drawing scale.

In 1984, Chen, Therkelsen and Griffiths conducted a longitudinal study about the relationship between learning and representation drawing. They used the same six classes of projection systems as Willats (1977a, 1977b) for their criterion. Their findings about the representation of six to ten-year-old subjects supports the Willats studies.

Since we should not consider perspective drawing as a stage-dependent natural endpoint of development (Golomb 1992), neither should we consider the acquisition of other complex drawing strategies to be stage-dependent. Visual knowledge and techniques for graphic representation that lead to more sophisticated drawings must be disseminated through art instruction.

Kindler (1992) has pointed out the necessity of careful consideration of learning strategies which children spontaneously employ to solve

problems of pictorial representation--Strategies such as occlusion and temporal order to name two. Projection systems have been looked at by Willats (1977a), Cox (1986) and Chen (1984), but there is a lack of information about other strategies.

The debate spans more than fifty years, regarding the innate logic of graphic representation imagery of children's drawings. It was at first shaped by the view that simplicity dictated the depth of the child's conception of the image. Now, there is growing evidence that children demonstrate a preference for complexity that goes beyond experience with a particular medium and that desire for complexity can convey (Freeman, 1980; Golomb, 1983a, 1983b)

The child's perception is more advanced than the child's drawing performance would indicate (Piaget, 1956; Golomb, 1992). There are difficulties for most children in the production of accurate graphic representations of objects (Willats, 1977a, 1977b, 1985; Freeman, 1980; Golomb, 1992).

Implications for Art (Education) Instruction

Wilson, Hurwitz, & Wilson (1987) tell us that unless experience and education lead students, above fifth grade level, to transcend some of their biases, they will continue to use the same graphic solutions that young children, below fifth grade level, do, and may thus limit themselves to a lifetime of involuntary child-like graphic behavior.

The pedagogical implications of basic research in the drawing process, as discussed by Hagaman (1990), outline the theoretical framework for art education today. The suggestions seem to rest upon three premises:

1. Drawing should be the principal studio activity in school art programs.
2. Graphic models provide the most important contribution to the development of drawing ability.
3. The school drawing program should utilize exemplary works of art in providing such models.

The present study covers all three pedagogical suggestions. One, by using the drawing performance as a measure to gain information on instructional methods for art; two, by incorporating graphic models; and three, by utilizing exemplary works of art for drawing models.

Studio performance makes up the largest proportion of instruction in the art classroom. This study will provide instructional knowledge in the area of drawing performance and production. Results of a two-dimensional model and a three-dimensional model on drawing instruction and student drawing performance will be examined. A reproduction of an exemplary work of art and a still life array of objects corresponding to the art work will be used as the two-dimensional and three-dimensional visual models.

Specifically, this study will examine the influence of direct modeling from visual models on the graphic representations of fifth grade, sixth grade and college level students. Conditions for the visual models will be two and three dimensional. The influence of the instructional training method of modeling drawing behavior on the graphic representations of this population will also be examined. Conditions for the instructional training method will be exposure or lack of exposure to the instructional training method. The independent variables of dimension and instructional methods will be manipulated by the experimenter.

Three age groups of students will form the population and complete a drawing task under varied conditions. The pilot test and group one participants will be college level students. Groups two and three will be sixth and fifth grade participants. The students being examined are untrained rather than highly trained in art. Their overall experience with art is limited, mostly to that which they have received in school. In the Urbana/Champaign area, the population would not necessarily be privileged to art instruction at the elementary level.

This study is concerned with the graphic representation strategies of fifth grade students and above, and the instructional methods that may positively influence those graphic representations. It expands on the research done by Willats (1985), adopting Willats' six-class projection system as a measuring instrument. Further, the study will record changes in the students graphic representations in the areas of occlusion and temporal order during the drawing performance. Information on appropriate instructional methods for fifth and sixth grade as well as college students will be reported

Research Objectives.

Research objective #1 Providing visual models will lead the drawing performance of fifth and sixth grade and college level students toward more complex strategies of visual realism.

Research objective #2 The graphic representations of all groups will demonstrate the most complex strategies of visual realism in the condition of exposure to the two-dimensional visual model because the two-dimensional work has already solved the problems of translation from three dimensions to two dimensions.

Research objective #3 The drawing performance of all groups will demonstrate more complex strategies of visual realism in the conditions of exposure to the instructional method of modeling drawing behavior.

Research objective #4 Therefore, the drawing performance of groups one, two and three will show the most advanced strategies toward visual realism in the condition of exposure to the two-dimensional model with modeling drawing behavior.

Method

Design

A three by four, repeated measures research design will be used. There will be three groups of subjects in four conditions. The population will be drawn from University and elementary students. Group one will be composed of college aged students. Group two will be composed of sixth grade students and group three will be composed of fifth grade students. Condition one will be no modeling instruction with exposure to the two-dimensional model. Condition two will be no modeling instruction with exposure to the three-dimensional model. Condition three will be modeling instruction with exposure to the two-dimensional model. Condition four will be modeling instruction with exposure to the three-dimensional model. Analysis of variance will be used to test for significance, correlation and interaction. The three main effects of age, modeling versus no modeling behavior and two-dimensional versus three dimensional models will be measured.

Subjects

The participants in this study will be students enrolled in Art Education 203, Art in the Elementary Grades, I, at the University of Illinois, students enrolled in the Saturday School art program at the University of Illinois and public school fifth and sixth grade students in the Urbana/Champaign, Illinois area. The subjects will be randomly selected from the available classes. The numbers of males and females will be approximately equal.

Materials

Art Stimuli. Two-dimensional Model. The two-dimensional model used as the drawing stimulus in this study is an 11" x17" reproduction of the Master work of art, "Still Life with Letter to Thomas B. Clarke," by William M. Harnett, 1879. The total number of objects is the two-dimensional still life will be eight.

Art Stimuli. Three-dimensional Model. The three-dimensional model used as the drawing stimulus in this study will be a still-life array of objects corresponding in order and placement to the Master work of art, "Still Life with Letter to Thomas B. Clark," by William M. Harriet, (1879). The objects will display the same viewpoint, proportion, perspective and occlusion as did the two-dimensional model. The total number of objects in the three-dimensional still life will be eight.

Modeling Instruction. A video modeling the drawing behavior appropriate to this drawing task will be shown as an instructional method to each participant in condition three and condition four.

Drawing Task. Each participant will be given an 11" x 17" sheet of white sulfite drawing paper and a soft lead pencil to use. Rulers and erasers will be available in the room.

Procedure

The first task of each participant will be to draw a still life array of objects from their imagination. The specific order and placement of the objects will be described in a set of printed instructions. These drawings will compile a baseline of information on the graphic representations of each participant.

Condition one of the experiment will follow the baseline task by about ten minutes. The following instructions will be given for conditions one and condition two: Draw the still life in front to you. Look at it very carefully. Draw it exactly as you see it in this model. Draw it the best way that you can. There is no time limit.

The same set of directions will be administered in conditions three and four with the addition of the video modeling drawing behavior.

Analysis of Data

The student drawings will be evaluated, categorized and rated under three major headings: drawing system, occlusion and temporal order.

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mentor's introduction

STEVE THUNDER-MCGUIRE

University of Iowa

How ought we to make a *podushka?* How do we think about the work we do? What is our character? These are intrinsic questions to the daily life of the Tabasaran people from the Caucasus region of Russia. Lorraine Ross, over the course of several months, in two trips, to the northeastern part of the Caucasus mountains, engaged people in conversations about their weavings and about what matters most to them in their work, and talked about families and communities.

When you talk to Lorraine you learn that while she was in Russia, and in particular in Dagestan, she found weaving to be inextricably crossed with important matters to the people whom she talked.--concerns about money, community responsibilities and what to teach children. Lorraine's hope in this writing and in her dissertation is to faithfully render an accurate portrait of the production of community and cultural meaning, often shared in Tabasaran weaving. In the pages of her dissertation, through narrative interpretation and analysis, Tabasaran women and men speak with Lorraine and tell stories, and , indirectly address each other with issues of Tabasaran life and art.

The fundamental question Lorraine posed, and that was repeatedly posed by Tabasaran women in their weaving was how to preserve and create, a coherent community meaning in their art. But the kind of weaving done depends on the people they are--a particular cultural meaning. And this is a story Lorraine locates beautifully in her inquiry.

Weaving a Destiny: Portrait of Cultural Survival in Dagestan

Lorraine Ross

"You are guests." It is a phrase which is at the heart of the Caucasian culture, and one which my Moscovite companion and I heard repeatedly from the various Dagestinians, with whom we stayed during the summer. It is a phrase which provides honor to the family with whom one is staying and at the same time it elicits a profound sense of duty on their part to provide for the protection and well being of guests. This attitude gave me access to peoples lives within some of the small Caucasus mountain villages and allowed me to begin to examine the link between Dagestan peoples and their artistic activities.

In Makachkala, the capital of Dagestan, as in any small city, I experienced a mix of cultures. Their individual identity and practice is revealed through the production of varied cultural artifacts. I had an opportunity to see the collective works and then move to the more specific sources. In the second largest city of Dagestan, Derbent, we visited the famous carpet bazaar. There, carpets of varying size hung along part of the old Derbent fortress wall. Vendors without a place to hang them lay them across the tops of cars, or sprawled them across the sidewalk. Eager to sell the three or four tapestries they each had, the information they provided us on the village source, helped us to determine where to go to investigate further the making of the carpets and tapestries.

It is the Tabasaran people who are most renowned in Dagestan for their weaving skills. Living high in the mountains they continue to pass along accumulated tradition and understanding to each new generation. Their physical space reflects adaptations and beliefs through time and like other ethnic groups they have products which resonate with their identity. In making such objects they renew their community identity, habits, customs and life rhythms. This is the foundation of the community constitutive narratives which I hoped to begin to understand.

The Tabasaran administrative center marked a transition between modernity and tradition and was the first point of meeting a large number of Tabasaran villagers. At the outset, I experienced an event that highlighted the Tabasarans sense of humor, and support of each other.

In the late afternoon upon arrival of a large truck with low racks, everyone clambered on from all sides until there was no standing room. Suddenly, a blue decorated Russian trunk is brought alongside the truck along with a large water jug. I thought it was not possible to make room for these and yet suddenly a sea of hands reaches up as the trunk rises up and

flows along towards the front of the crowd. Somehow they found room for this item amongst all the people. Just as quickly, a child sweeps up the side passed from hand to hand until she reaches where she should go. It is an amazing scene of camaraderie and purpose. Everything and everyone seem to be included. It's simply understood.

As we set off gaining constantly in altitude, the sharp narrow turns make us reel, fall off balance, and pile up against each other. The sea of flesh miraculously rights itself without losing someone over the side. Moments of entertainment come when men on horseback implicitly challenge our vehicle to a race. The crowd yells, "*Davai, davai*!" (Go ahead, do it) as at a sport. Laughter, cheers and a few whistles go up as the rider is successful in spurring on his steed past the truck on the narrow road.

Stopping only momentarily at a few villages, the strange ride lasts about one and a half hours after which we find ourselves in a village of about 200 families, deep in the heart of the Tabasaran region. We had tacitly agreed to go with the veterinarian, whom we met while waiting for the truck. He brought us before a greenish blue wooden gate that pushed inwards to reveal an enclosed living space. Surrounding the outside of the house and yard with some sort of high enclosure right up to the roadway is typical of the Northern Caucasus life; an influence of Sufi Moslem in the area. Inside one often finds some sort of garden. Here it is primarily potatoes and onions, about the only crops that really do well at such elevation. The house is old and worn but once inside it appears quite comfortable. Ascending the staircase up to the living quarters they show us a room where we can place our bags. All along the hallway space, carpets are laid covering most of the floor and walls.

Our room is also heavily embellished with carpets. Over my bed hangs a traditional carpet with some Turkish influence. Nearby there is the sign of a more contemporary changing aesthetic. For on one smaller carpet is the image of a popular Azerbaijanian singer. In the large guest room, we either dine alone or withour host, but never with the women of the family. This area is also generously decorated with carpets. A flood of reds, blues and greens greet the eye. A small one foot piece done in memory of our host's mother, hangs high up near the ceiling as are most ancestral portraits in the Caucasus. As in our sleeping area, there is another large pile of carpets and blankets. I have come to understand that these items which are heaped up are a sign of richness. They are not for show. Usually they are covered by some white cloth but, of course, one can still see the height of the pile. Such collections are fairly common in the mountain villages for they also serve as part of a dowry system. When a daughter marries, part of the collection will be sent to another family, whereas if a son marries the collection is likely to grow.

We find our host's wife in the main room. She rocks her most recent child while sitting on a large heavy sheepskin. We join her sitting momentarily on the typical low wooden Caucasus chairs where they usually lay a small carpet. A loom that rests behind her, occupies a large section of the room. The wool is dyed by hand and the balls hang from the top. A pattern wrapped in plastic for protection is inserted within some of the strands in the loom. She has completed about six inches and tells us it takes about two months for her to complete it if she works at it all the time but it's something she usually does during colder weather. It is a precise work. She has drawn out her pattern as she wants it, not made by anyone else and yet, it becomes clear that these carpets are of a certain Tabasaran style, for as we visit other groups of people the carpets are quite different.

Life is difficult in these mountain villages. The strong Moslemic influence makes life especially difficult for women. They are generally responsible for everything within the household but often do other duties as well. For example, women in the villages often carried huge loads of grass cut by hand for the animals to eat while in the village. They also carried water on their backs. Water was generally a very precious item in most of the villages. They take care of the children and here in the Caucasus villages they tend to have large families. The family with whom we stayed had nine children, only one of whom was a girl. It meant that only one child would help our hostess serve, not only her spouse, but all the younger boys.

Women are up at the crack of dawn to begin work, usually herding the animals out of the enclosure sending them up to the mountain hills. Cattle, chickens and sheep are the livestock here, with the long wool of the sheep fundamental to the weaving process. Every step is done by hand; cleaning, carding, dying, spinning of wool. They like to use acrylic fibers when obtainable; it is simply less work.

The kombinat or collective provides an interesting counterpoint to the weaving done at home. Our first visit created a great stir of excitement, for we are from the outside and many of these women will not have the opportunity to see life beyond their own village. I went up and down the two long rows of looms where women are in pairs or occasionally three working on a carpet. They place the thread, hammer it down and then faster than the eye can follow, work magic with the thread as each one must be knotted. A sudden shift of wool color, and the same rhythmic stroke sweeps across the loom. They can do a large carpet in a month. For the women here it is one of the only kinds of work available in the village.

The kombinat area and the teaching and sharing of weaving skills within the home, become times for sharing life's problems and successes. Each person's beliefs and attitudes, personal history and community history play a role in the making of their cultural artifacts. It is that interrelationship

between Tabasaran life and art which begs further inquiry, further understanding and it is that relationship which I hope to continue to explore upon my return to the ancient mountain villages of Dagestan.

mentor's introduction

STEVE THUNDER-MCGUIRE

University of Iowa

By November of 1992 Lisa had come to know for a year the 12 children who made up STP (Special Talent Program) art in a small Iowa farming community. At the invitation of the school superintendent she initiated an art program for "gifted and talented" middle school children. Lisa many times described the children and related anecdotes of their artmaking.

Andy, Jake and Robyn figured prominently in some of her first writing, three years ago, as she tried simply to understand better her students in order to teach. Like the first marks in a drawing, "gifted and talented" art students were a mystery and a challenge to Lisa, since she discovered that like her efforts at their age art making was essentially a matter of compelled attention, a generative praxis of making and telling.

I, and I suspect most graduate students in our program, were especially interested in the stories Lisa told of individual students when she showed slides and photographs of their work. On one occasion Lisa recalled an instance in sixth grade when she drew for weeks on the cover of a notebook. For a period of time, her school days, she said, "revolved around continued work on my notebook drawing."

Lisa's amplification of that anecdote to a metaphor for being "gifted and talented" over the next two months resulted in an impetus of sorts for composing the history of the STP Art Program. She was emerging from a bout of trying to define gifted and talented; she had been listening to the students artmaking decisions and she wasn't sure how to select students for the next year. The heart of the matter was that class-by-class, shared looking between Lisa and her students in the form of documenting, critiquing art and recording stories gave Lisa (in her talking to students) a chance to look again and to reflect on what it means to be involved, in school, in a long self-sustained art project.

Lisa's dissertation offers many rich stories, conversations and observations about children, who are gifted and talented in various artmaking decisions. In relating her own experiences and responses alongside a faithfully rendered portrait of the STP art program, Lisa follows Coles (1993) insistence to: "write as a witness trying to do justice through narration..." (p. 30). Children making art different ways, for various reasons and for varying degrees of involvement over time, finally, is the subject of Lisa's research as it was her teaching.

Andrea's Dilemma: "I like the freedom that we got to draw whatever we wanted to, but I don't like the way we choose what we want to draw"

Lisa Schoenfielder

For three years I traveled to a rural Iowa community to teach middle school boys and girls in a gifted art program. The Special Talent Program In Art met at Wellman Elementary, in the art room, every other Monday afternoon for two hours throughout the school year. Wellman Elementary was a part of the Mid-Prairie School District, a consolidation of six rural communities that spans 215 square miles, located about 25 minutes driving distance from Iowa City and the University of Iowa. My research has involved composing narrative case studies of students art making strategies. Andrea was a sixth grade student in the class whose situation over time, led me to "draw invisible lines" (Paley, 1990, p.xi) between what she and other children did and what could be learned.

When it came time to make the cover for her artist's book, Andrea encountered the physical properties of paint, canvas, and water which became a grounding for her reinterpretation of an element from her story about the time she fell off her horse. When she painted a solid mass of lavender on a canvas board, some of the paint became swirled and mottled where a part of the surface had accidentally become wet. Andrea tried to blot up some of the water with a paper towel giving the solid mass an atmospheric effect. Kenneth Beittel (1973) spoke of a moment in the expressive act of an art making experience "where the conversion from unreflective to reflective thought comes about" (p.56). Marilyn Zurmuehlen (1990) noted "the concrete physicality of a medium is a basis for reciprocity between makers and their materials, a grounding for reflective attention" (p.4), eliciting a shift "that distinguishes merely doing something with art materials from making art" (Zurmuehlen, 1992, p. 2). In that moment of reflection the sky-like effect gave Andrea the idea to repeat an image from the artist's book she had been working on for a number of weeks in class. The image was of her horse having broken into a full run with Andrea flying out of the saddle holding on for dear life, only this time, Andrea turned the configuration around 90 degrees, so the horse and figure were flying straight up into space rather than moving horizontally across the page as depicted in her artist's book.

At the bottom of the book cover Andrea painted the very top of the planet earth so that it looked as if horse and rider were ascending into the unknown. Uncharacteristically, Andrea rushed to where I was, holding the wet painting out in front of her for me to see. For the first time that year, Andrea

was pleased with what she had made. In her reordering and abstracting of the image Andrea had recovered and embraced metaphorically something of what she encountered when riding her horse. With an emerging piece of art, Beittel (1982) stated, "it is not what the author intends but what the text actually brings forth for us ..." (p. 19). The artist in creating something brings all of her or his resources or "pre-reflective experience" to bear upon the work of art. This moving forward into the present is an act that creates an "invitation", according to Beittel, to recover bygone times, gaining insight into that experience.

The painter Ben Shahn (1957) was so familiar with this moment of reflection that Beittel and Zurmuehlen spoke of, that he named the contemplative voice posed at this juncture the artist's "inward critic". Shahn (1957) said "the artist must function and act as two people. On the one hand the artist is the imaginer and producer. But ...Also the critic" (p.34). In first preparing to teach in the gifted art program my question was "what art experiences should I provide these students?" Keeping in mind the philosophies of Zurmuehlen, Beittel, and Shahn, I tried to set up a situation where the art students could make choices, coming to know better in themselves an interpretative inner critic who revises or refines an idea, as Andrea had experienced in making the cover to her artist's book.

But Andrea had not always met with such success. At the end of the school year I asked the class to give a written response to some questions concerning the gifted art program. "What did you like best about our past year", was the first question I posed to students. Andrea answered, "I liked the freedom that we got to draw whatever we wanted to." Another question, "What did you like least about STP art class?" evoked this response from Andrea: "I don't like the way we choose what we want to draw." What did Andrea's contradicting statement mean? On the back of Andrea's Xeroxed sheet were sketches she had made while students in the class finished writing their response to the questions I had asked. The three horses she had drawn and scribbled out caused me to reflect on the past year and provided some explanation for Andrea's written comments. This was not the first time I had seen Andrea lose confidence to complete a horse drawing. Could Andrea have been trying to say, "I like freedom to choose my subject matter, but I don't like it because the thing that I want to draw is too difficult for me?" Responses such as Andrea's have led me to think about the inner critic strategies gifted students put to work in order to accomplish satisfactorily, conceived images of objects, persons, or events.

My first instinct toward situations I encountered with Andrea was to believe that she was lacking an essential ingredient needed to be in the gifted art program. Andrea was committed to something, to be sure, though

she had trouble following through with her plans. Most students in class became more committed to their projects as they invested more time and effort, but Andrea lost interest in her projects over time. With the exception of her cover, this seemed to be true of the artist's book Andrea made over a period of class sessions.

The day the children started on sculptural environments and artist's books Andrea was one of a number of students less sure of what to make. Andrea had many stories about her horse, so many that it was difficult for her to tell the class about a single one. As children listened, laughed, and told their own stories in relation to artist's books we looked at from the year before, Andrea seemed excited. She laughed and listened intently to the stories and plans others had for art they might make but she began to chew nervously on the end of her pencil as she became one of the last to talk about her ideas. Andrea may have thought about the horse that she rode everyday, fed, groomed, and took to horse shows. When the attention turned to her she did not tell a story but said flatly that she would make a book about her horse. Some children could sit back and enjoy their ideas but Andrea from the beginning was frustrated. It was as if all of her horse experience worked against her when she tried to make her story-telling and image-making skills equal her knowledge of equestrianship.

Andrea began a very small sketch of a horse on a large piece of paper but before she completed it she x'd it out and started a new sketch. Through most of the class period Andrea started, stopped, and restarted sketches of horses as she participated in the conversation at her table that grew out of the earlier discussion of artist's books. The students continued to swap stories as they began working on books and sculpture. Andrea told about the time she was knocked off her horse by a tree limb. The next time we met it was this story that she remembered and began to pursue in a series of drawings.

Andrea started making the drawings for her book, first using pencil and then outlining in black fine point marker. As she outlined each drawing the image became more pronounced and permanent on the page. Andrea liked the contrast the dark marker made but she also became more aware of aspects of her horse that seemed unchangeable once she had outlined in marker. After Andrea had worked for a few class sessions on her book she continued working on it at home. Occasionally students in the two week time period between class did forget to bring their work back and were genuinely upset that they did not have the thing they wanted to be working on at school. On other occasions children left something behind because consciously or unconsciously it was a way for them to abandon the project. After completing several pages of her story, drawing with pencil, and then

outlinging the image with black marker, Andrea left the book at home for good.

When Andrea started her book the second time she worked only in pencil and focused more on the humorous element of the story, using familiar cartoon techniques. As she worked Andrea became increasingly discouraged and ready to give up the project altogether. At some point Andrea, wanting to be done with the book once and for all, focused more on whatever it would take to satisfy me. As I thought about her situation later, I realized that all of the children, at just about any moment might find themselves in a similar position to Andrea's because of a number of circumstances in their particular artmaking.

I first mistook Andrea's lack of staying power as her not wanting to take the time and effort to make her drawings as good as they could be. However it became evident that Andrea's inner critic was as Ben Shahn (1957) described, "prompted by taste, highly personal, experienced and exacting" (p. 35). After spending a number of weeks making two different artist's books Andrea was still not satisfied with the drawings she had made. Upon reflection, I realized Andrea's problem may have initially seemed different from the other children, but in actuality it was the same dilemma all the students encountered at some point as they met with their desire to depict something in a particular way and the difficulties this presented.

At the end of the school year when I looked at Andrea's written response and sketches I finally understood better her predicament. Giving Andrea choices produced for her an opportunity to face the gap between what is and what might be, in other words, to begin to identify the obstacles that prevented her from making her drawings look the way she thought they should. In her drawing as well as her written response Andrea attempted to name these obstacles to herself and to me. "I like the freedom," she said but, "I don't like the way we choose what we want to draw." At a point in her art making, in order to make better choices, Andrea needed more options. It is at times as Maxine Greene (1978) stated "if we knew how to identify openings in our lived situations, if we could actualize what we recognize to be our preferences, we would multiply our occasions for choice." (p.154)

When the work of children's inner critic is considered a number of questions and issues emerge. For me, teaching in a gifted and talented program meant knowing how to respond better to the choices and strategies children, like Andrea, employ when they work for a sustained period of time on their art. Andrea struggled to make a more satisfying horse drawing which led me to consider how and when I could impart more precise technical direction to help her produce a more satisfying drawing. Andrea's choices led

me to know better how to be her teacher. Within a choice centered curriculum I gained an understanding of children's artmaking strategies and came to recognize these strategies as similar to my own and other artists.

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